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SOUTH KENSINGTON.

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B. 1

MAIOLICA.

PILGRIM'S BOTTLE

Grotesques.

A

DESCRIPTIVE CATALOGUE

OF THE

MAIOLICA

HISPANO-MORESCO, PERSIAN, DAMASCUS, AND RHODIAN WARES,

IN THE

SOUTH KENSINGTON MUSEUM.

With Hiſtorical Notices, Marks, & Monograms.

BY

C. DRURY E. FORTNUM, F.S.A.

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Prefatory.

THE objects compriſed in the following catalogue are the glazed and enamelled potteries of Italy, and thoſe earlier wares of Oriental origin from which they probably derived their inſpiration or acquired their development.

The writer has undertaken this work with ſome reluctance, from a feeling that it might have been in better hands. Mr. J. C. Robinſon, in the Catalogue of the Soulages Collection, had announced his intention of publiſhing a work on Maiolica, a ſubject to which he had paid great attention, and upon which he had thrown ſo much light. For that work he had collected conſiderable material, and none can regret more than he who writes theſe lines, that Mr. Robinſon was prevented by circumſtances from undertaking the taſk; the more ſo as the collection which it would have deſcribed was mainly formed under his able guidance, and could have been better illuſtrated by his wide reſearch and ready pen.

Notwithſtanding important *deſiderata*, this collection is one of the richeſt and moſt extenſive which has ever been brought together, and is particularly valuable from the number of ſigned or marked and

dated pieces, which typify and confirm the exiſtence of artiſtic potteries in various parts of Italy. The Hiſpano-Moreſque wares, thoſe glittering diſhes made by the Mooriſh potters and their deſcendants in Spain, are alſo well repreſented, and the collection of Perſian and Syrian faïence, though wanting in ſome varieties, is rich.

The increaſing intereſt taken of late years in the ſtudy of various branches of the artiſtic handicraft of former days, in its productions of ornamental and ſerviceable character, has been particularly directed to the hiſtory of pottery and porcelain, and there is a charm attached to theſe fragile, yet enduring, and often ſo beautiful earthen veſſels, which has been felt and acknowledged in every age; indeed, there is perhaps no better illuſtration of the varied power of art, than that, conveyed by means of form and colour, to an otherwiſe cheap and rude material, the dull clay, which, by the magic touch of *ſtecco*, or of bruſh, becomes converted into beauteous and priceleſs treaſure.

The Romans, coveting the poſſeſſion of works of art, although not a people whoſe exquiſite ſenſe of the beautiful imparts a grace to every creation of their hands, valued highly the painted vaſes of ancient Greece and Etruria; and again, after the night of the dark ages, one of the firſt inſtincts of the dawning revival of taſte was ſhown in collecting the fragments of former art, the ſculpture, the gems, and pottery of claſſic days.

Now, in this analytical and truth-ſeeking preſent time, as ſpecimens have been accumulated in our muſeums and private collections, archæological and artiſtic ſcrutiny has been brought to bear upon them, with a view to elucidate their hiſtory or to ſhow forth their excellence, and many intereſting and valuable works have been devoted to the ſubject.

Where hiſtorical record, or the evidence of ſigned ſpecimens has been wanting, general inference, not unaccompanied by occaſional theory, muſt be had recourſe to, and in theſe caſes archæologiſts and connoiſſeurs, like doctors, ſometimes differ in opinion, there is, nevertheleſs, a foundation of truth in the matter, and it is by the compariſon of opinions that inquiry is ſtimulated, and by the accumulation of facts and data that the truth is elicited and eſtabliſhed.

It has been the writer's object, as far as poſſible, to ſift the wheat from the chaff, by the compariſon of ſpecimens one with another, and with what has been written about them, thus to arrive at as correct a claſſification as our preſent lights will admit; giving full conſideration, at the ſame time, to the opinions advanced by the many able writers on the ſubject, in the knowledge that their object has been one with his own, the elucidation of the truth.

Much remains to be done: a ſyſtematic chemical analyſis of the glaze on pieces of known date and locality; an examination of the annals of various ſites of the handicraft, and an inquiry into the records and

ancient inventories of royal houſes and noble Italian families, would yield important matter.

Objection may be taken, and with juſtice, to the frequent employment of ſome words in theſe pages, borrowed from a foreign language, and not of general uſe in our own, ſuch as that of *botega*, alſo ſpelt *bottega*, implying ſomething between a workſhop and an artiſt's ſtudio, which it would be difficult to expreſs by any one Engliſh word; this, however, is generally printed in italics, to denote its foreign derivation, but we have ventured to adopt that of *fabrique*, to expreſs the private eſtabliſhment of a maſter potter of that day, the idea of which cannot be ſo well conveyed by factory, pottery, or ſtudio (itſelf a derived word), all of which are therein combined and modified. It is, however, uſed in two different ſenſes, one as ſynonymous with *botega*, the other as a term among amateurs to expreſs all the *botegbe* of one ſite of the induſtry.

My acknowledgments are due to the kindneſs and courteſy of friends and brother amateurs, who have aided me by their counſel, or permitted the examination of ſpecimens in their cabinets, and have furniſhed me with facſimiles of marks and ſignatures; to one and all, thanks.

Great Stanmore,
Middleſex.

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INTRODUCTION.

CHAPTER I.

Historical Notice.

THE hiſtory of pottery, and its manufacture, is a ſubject of great extent, and one which has occupied many able pens and filled many intereſting volumes. In the following notice we would not attempt more than a general ſketch of the potter's art from its infancy to its development, leading us to the conſideration of thoſe particular products of ceramic induſtry to which this catalogue is ſpecially devoted.

From a very early period of human exiſtence, known to us only by the tangible memorials of primitive inhabitants, the potter's art appears to have been practiſed. At firſt rude and ſun-dried or ill-baked veſſels of coarſe clay, occaſionally ornamented with concentric and tranſverſe ſcratches, they gradually developed to the exquiſite forms and decoration of the Greek pottery ; but it would ſeem that however univerſal the production of veſſels of baked clay, the art of applying

to them a vitreous covering or glaze, was an invention which emanated from the Eaſt, from India or Egypt, Aſſyria, or Babylon.

On this point Dr. Birch, in the introduction to his erudite work on ancient pottery, ſays: "The deſire of rendering terra-cotta leſs porous, and of producing veſſels capable of retaining liquids, gave riſe to the covering of it with a vitreous enamel or glaze. The invention of glaſs has hitherto been generally attributed to the Phœnicians; but opaque glaſſes or enamels as old as the eighteenth dynaſty, and enamelled objects as early as the fourth, have been found in Egypt. The employment of copper to produce a brilliant blue coloured enamel was very early, both in Babylonia and Aſſyria; but the uſe of tin for a white enamel, as recently diſcovered in the enamelled bricks and vaſes of Babylonia and Aſſyria, anticipated, by many centuries, the re-diſcovery of that proceſs in Europe in the fifteenth century, and ſhows the early application of metallic oxides. This invention apparently remained for many centuries a ſecret among the Eaſtern nations only, enamelled terra-cotta and glaſs forming articles of commercial export from Egypt and Phœnicia to every part of the Mediterranean. Among the Egyptians and Aſſyrians enamelling was uſed more frequently than glazing, and their works are conſequently a kind of fayence, conſiſting of a looſe frit or body, to which an enamel adheres, after only a ſlight fuſion. After the fall of the Roman Empire the art of enamelling terra-cotta diſappeared among the Arab and Mooriſh races, who had retained a traditional knowledge of the proceſs. The application of a tranſparent vitreous coating or glaze over the entire ſurface, like the varniſh of a picture, is alſo referable to a high antiquity, and was univerſally adopted, either to enhance the beauty of ſingle colours or to promote the combination of many. Innumerable fragments and remains of glazed vaſes, fabricated by the Greeks and Romans, not only prove the early uſe of glazing, but alſo

exhibit in the preſent day many of the nobleſt efforts of the potter's art."[1]

It is true that on the Greek, Etruſcan, and Roman pottery a ſubdued and hardly apparent glazing was applied to the ſurface of the pieces, but it is ſo ſlight as to leave a barely appreciable effect upon the eye, beyond that which might be produced by a mechanical poliſh, and ſo thinly laid on as almoſt to defy attempts at proving its nature by chemical inveſtigation; it is, however, ſuppoſed to have been produced by a dilute aluminous ſoda glaſs,[2] without any trace of lead in its compoſition, the greater portion of which was abſorbed into the ſubſtance of the piece, thereby increaſing its hardneſs and leaving only a faint poliſh on the ſurface of the ware.

Of ſuch is that numerous claſs of potteries, among which will be found the elegant productions of Greece, and of Italy in Etruſcan and Roman times, but with which we are not now occupied.

In Egypt and the Eaſt the uſe of a diſtinct glaze (*invetriatura* of the Italians), covering the otherwiſe more porous ſubſtance of the veſſel, appears to have been known, and to have arrived at great perfection at a very remote period. It was, in fact, a ſuperior ware, equivalent to the porcelain of our days, and from the technical excellence of ſome of the ſmaller pieces has been frequently, but wrongly, ſo called.

It will, perhaps, be as well, before entering further into the conſideration of the ſubject, to define and arrange the objects of our attention under general heads.

Pottery (*Fayence. Terraglia*), as diſtinct from porcelain, is formed of potter's clay mixed with marl of argillaceous and calcareous nature (*argile-ſableuſe ou calcarifère*) and ſand,

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[1] Hiſtory of Ancient Pottery, by Samuel Birch, F.S.A., London, 1858, *p.* 6.

[2] Ancient Pottery, i. *p.* 24. ii., Appendix, *p.* 402.

variouſly proportioned, and may be claſſed under two diviſions: Soft (*Fayence à pâte tendre*), and Hard (*Fayence à pâte dure*) according to the nature of the compoſition, or the degree of heat under which it has been fired in the kiln.

What is known generally in England as earthenware is ſoft, while ſtone ware, queen's ware, &c. are hard.

The characteriſtics of the ſoft wares are a paſte, or body, which may be ſcratched with a knife or file, and fuſibility, generally, at the heat of a porcelain furnace.

Theſe ſoft wares may be again divided into four ſub-diviſions:—

1. Unglazed (*mattes*).
2. Lustrous (*luſtrées*).
3. Glazed (*verniſſées*).
4. Enamelled (*émaillées*).

Among the three firſt of theſe ſubdiviſions may be arranged almoſt all the ancient pottery of Egypt, Greece, Etruria, and Rome; as alſo the larger portion of that in general uſe among all nations during mediæval and modern times. We have already alluded to the two firſt, but it is with the glazed and the enamelled wares that we ſhall be occupied, namely, with ſub-diviſion—

3. Glazed (*verniſſées*), which may be again divided into—

Section A. Siliceous, Vitreous, or Glass Glazed (*ſiliceuſe*).

„ B. Plumbeous, or Lead Glazed (*plombifère*).

4. Enamelled (*emaillées*), or Tin Glazed (*ſtannifère*).

In theſe ſubdiviſions the foundation is in all caſes the ſame, the mixed clay or "paſte," or "body," varied in compoſition according to the nature of the glaze to be ſuperimpoſed, is formed by the hand, or on the wheel, or impreſſed into moulds, then ſlowly dried and baked in a furnace or ſtove, after

which, on cooling, it is in a ſtate to receive the glaze. This is prepared by ſuſing ſand or other ſiliceous material with potaſh or ſoda, to form a tranſlucent glaſs, the compoſition, in the main, of the glaze upon the wares under Section A. The addition of a varying, but conſiderable quantity of the oxide of lead, by which it is rendered more eaſily fuſible, but ſtill tranſlucent, conſtituted the glaze of Section B., whereas the further addition of the oxide of tin produces an enamel of an opaque white of great purity, and is the characteriſtic glazing of the wares under ſubdiviſion 4. In either caſe the vitreous ſubſtance is reduced to the fineſt powder by mechanical and other means, being milled with water to the conſiſtency of cream; into this the dry and abſorbent baked piece is dipped and withdrawn, leaving a coating of the material of the bath adhering to its ſurface. A ſecond firing, when quite dry, fuſes this coating into a glazed ſurface on the piece, rendering it luſtrous and impermeable to liquids. The two former of theſe glazes may be variouſly coloured by the admixture of metallic oxides, as copper for green, iron for yellow, &c.; but they are nevertheleſs tranſlucent, and ſhow the natural colour of the baked clay beneath.

Vitreous or Glass-Glazed Wares.

Of the firſt (Section A.), the vitreous, ſilico-alcaline, or glaſs glazed wares, we have ſtated that they were of very ancient date, and in all probability had their origin in the Eaſt, in Egypt, India, or Phœnicia; indeed the diſcovery of glaſs, which has always been attributed to the latter country, would ſoon direct the potter's attention to a mode of covering his porous veſſel of baked earth with a coating of the new material; but the ordinary baked clay would not take or hold the glaze, which roſe in bubbles, and ſcaled off, refuſing to adhere to the ſurface, and it became neceſſary to form the pieces of a mixed material, conſiſting of much ſiliceous ſand, ſome aluminous

earth, and probably a ſmall portion of alcali, thus rendering it of a nature approximating to that of the glaze, and to which the latter firmly adhered. In ſome inſtances, on the finer examples, which may probably have been expoſed to a higher temperature in the oven, the glaze and the body of the piece have become ſo incorporated as to produce a ſemi-tranſlucent ſubſtance, analogous to ſome artificial porcelains. It has been ſuggeſted that the glaze may have been occaſionally rendered more fuſible by the admixture of a ſmall portion of oxide of lead, but we have the authority of M. Brongniart, and of Dr. Birch, for ſtating that in Egypt, when this ware was being made in its greateſt perfection, the uſe of lead in glazing was unknown.[3]

In its nature this glaze is tranſlucent, and accordingly we find that when ornamented with deſigns, they are executed directly on the "biſcuit" or unglazed ſurface of the piece, which then receives its vitreous covering, through which they are apparent. By means of an oxide of copper the exquiſite turquoiſe blue, "ſcarcely rivalled after thirty centuries of human experience," was produced.[4] The green colour was, perhaps, produced by another oxide of the ſame metal; violet by manganeſe or gold, yellow by ſilver, or perhaps by iron, and the rarer red perhaps by the protoxide of copper. We alſo find that bricks and vaſes of ſimilar glazing, brought to its greateſt perfection in Egypt, were made by the Babylonians and Aſſyrians. Mr. Layard figures examples of moulding for room decorations, and patterns or deſigns of large ſize, executed upon glazed bricks or tiles, from the Palace at Nimrúd, each having its appropriate portion of the figure,[5] and others bearing

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[3] Brongniart, Traité des Arts Céramiques, 2nd ed. Paris, 1854, i. *p.* 505. Birch, Ancient Pottery, *p.* 67.

[4] Boudet, Notice Hiſt. de l'Art de la Verrerie né en Egypt. Deſcr. de l'Egypt Antiq. Mem., *tom.* ii. *p.* 17.

[5] Layard, Monuments of Nineveh, fol., Lond., 1849, *pls.* 84, 86, 87.

inſcriptions denoting that "This is the great palace of 'Aſar-aden-pal.'"[6]

Throughout Babylonia the ſites of ancient buildings afford fragments of a ſimilarly glazed pottery. Thoſe brought from Borſippa by the Abbé Beauchamp, in 1790, were analyſed by MM. Brongniart and Salvetat, by whom the glaze was found to contain neither the oxides of lead nor tin, but that it was an alcaline ſilicate with alumina, and coloured by metallic oxides,[7] while a more recent analyſis by Dr. Percy, of Aſſyrian examples, ſhows that with a baſe of ſilicate of ſoda, or ſoda glaſs, and oxide of tin, the opaque white has been produced,[8] being the earlieſt recorded example of "enamelled" ware, and which would be properly claſſed under the 4th ſubdiviſion. It would ſeem, however, that it was thus uſed as a means of producing a white colour, more than as an habitual glazing. A ſmall quantity of oxide of lead was alſo found in the blue glaze on tiles from Babylonia.

The three circular walls of the palace at Babylon were, according to Cteſias, covered with richly coloured repreſentations of the hunting expeditions and battles of Semiramis and Ninyas; and Herodotus tells us that the walls of Ecbatana in Media were painted of ſeven colours, ſtatements confirmed by the diſcoveries at Nineveh, and by that of M. Place at Khorſabad, where a wall ſome five feet in height and twenty long was ſtill ſtanding, and faced with glazed bricks repreſenting men, trees, animals, &c. in colour.

At Warka, probably the ancient Ur of the Chaldees, Mr. Loftus diſcovered numerous coffins or ſarcophagi, piled one upon another to the height of forty-five feet, of peculiar form, and made of terra-cotta glazed with a ſiliceous glaze of bluiſh-green colour. They are formed ſomewhat like a ſhoe, an opening

[6] Layard, ii. *p.* 180.

[7] Brongniart, Traité, ii. *p.* 89, 90.

[8] Cat. Mus. Prac. Geology, 8vo. London, 1855.

being left at the upper and wider end for the inſertion of the body, and cloſed by an oval lid, which, as well as the upper part of the coffin, is ornamented with figures and plants in relief. They are ſuppoſed to be of the Saſſanian period.

The metallic luſtre in decoration was applied, apparently at an early time, to pottery glazed with a ſiliceous coating, and appears to have eſtabliſhed itſelf in Perſia. On ſpecimens from Arabia it is alſo found, and its uſe in combination with this glaze, may poſſibly have preceded the manufacture of luſtred wares coated with the ſtanniferous enamel, by the eaſtern potters of the Balearic Iſlands, Spain, and Sicily.

In Northern India, at Sind, and in Perſia, wares are made at the preſent day of preciſely the ſame character as the ancient pottery under conſideration. Pieces from the former locality, which were exhibited at the International Exhibition of 1871 are compoſed of a ſandy argillaceous frit, ornamented with pattern in cobalt blue, beneath a ſiliceous glaze. Indeed their agreement in technical character with ſome of the pottery of the ancient Egyptians and Aſſyrians, and with that produced in Syria and Perſia during the 14th, 15th, and 16th centuries, is moſt remarkable. Perſia alſo now produces inferior wares of the ſame claſs, ſpecimens of which, as well as ſome of thoſe from India, are preſerved in the South Kenſington Muſeum.

We thus ſee how widely ſpread, and at how early a period, the uſe of this, probably the moſt ancient mode of glazing, was eſtabliſhed and brought to perfection.

It was the parent of all thoſe wares now known as Perſian, Damaſcus, Rhodian, Lindus, &c.; we ſhall further follow their hiſtory in the introductory notice to thoſe claſſes of pottery in the Catalogue.

Plumbeous, or Lead Glazed Wares.

Of the ſecond ſection (B.) are the ſilico-plumbeous or lead-glazed wares, the moſt common, and at the ſame time, in Europe,

the moſt widely ſpread branch of the family; indeed throughout the northern and weſtern countries lead, in combination with glaſs, ſeems to have been the earlieſt, and until the 15th century the only means known of glazing ſoft pottery.

We have ſeen that Dr. Percy diſcovered a certain amount of lead in ſome of the blue coloured glazes of Babylonia, which he ſuggeſts as having "probably been employed as a flux;" if ſo, this might have been the germ of its general adoption for the purpoſe of producing a more eaſily fuſible, and therefore a more ready and more manageable coating; but in the eaſt it does not ſeem to have ſupplanted the more elegant and purer ſiliceous glaze.

Fragments of Græco-Roman pottery from Tarſus, lamps from the neighbourbood of Naples, and other examples of a highly glazed pottery from various antique ſites, and which has all the appearance of a plumbeous compoſition, are preſerved in collections, as at the Louvre, Naples, the Britiſh Muſeum, &c.; ſome of theſe atteſt a very high degree of excellence in modelling, and in the artiſtic application of the vitreous coat, which is tranſlucent, of green, brown, yellow, and occaſionally of a dull red colour.

The paſte of which theſe examples are formed is to all appearance an ordinary potter's clay, generally of a buff colour, and in no way ſimilar in character to that of the Egyptian or Aſſyrian wares, glazed with a true glaſs; and in theſe inſtances the adheſion to the ſurface, and perfect adaptability of the vitreous coating to the irregularities of the ſhaped and moulded pieces, prove its affinity for the paſte of which they are made, and indirectly, that its compoſition is not the ſame as that of the Egyptian or Aſſyrian glaze. This inference is corroborated by an analyſis which, as I am informed, was made by the late Profeſſor Faraday, who found that a browniſh coloured glaze upon a piece of Roman pottery in the Britiſh Muſeum had lead in its compoſition.

It is worthy of remark that nearly all these specimens are found in the south of Europe, examples rarely occurring even at Rome; and, indeed, it is not improbable that the use of this glaze had hardly been adopted by the artistic potters, before their art, together with all others, had degenerated under the less refined luxury and wealth of the Lower Empire. The superabundance of the precious metals and other rich material, more appreciated by the powerful than the priceless treasures which art had formed from common clay, and which had been the delight of a more refined and simple state of society, led finally to a total neglect of the higher branches of ceramic manufacture.

It is not unlikely, therefore, that it may have been introduced by Greek or Oriental potters into Southern Italy. We learn from the Monk Theophilus that the art of decorating fictile vessels with vitreous colours was practised by the Byzantine Greeks, who would have carried it into Italy.[9] This statement, in all probability, refers to the lead glazed wares, and not to the tin enamel, the former of which, as we have seen, was known earlier than his time to the potters of Tarsus, Pompeii, &c., and it is reasonable to believe that the art may have been preserved in Byzantium when, if ever entirely, lost in Italy. M. Jacquemart is of opinion that, in combination with incised ornament, it never ceased in that country from the eighth and ninth centuries,[10] and indeed it would appear to have been the only glaze known and in use, until the introduction or discovery of the stanniferous enamel in the fifteenth century; we find accordingly that the earliest glazed wares of that country, the *sgraffiati*, the painted, and the *mezza maiolica* wares, are covered with this description of vitreous surface.

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[9] Arts of the Middle Ages, ii. *ch.* 16. Translated by Robert Hendrie, 8vo. London, 1847.

[10] Les Merveilles de la Céramique, 2e partie, Paris, 1868, livre iii.

That it had become eſtabliſhed in the north of the Peninſula is proved by the fact that a plate dug up at Cividale del Friuli, and now preſerved there, is inſcribed with Lombard characters ſcratched upon the glaze ("*grafiti ſulla vetrina*"), and believed to be of the eighth century.[11]

In the eleventh century churches built in various places were decorated with diſcs and "ciotole" of glazed and painted terra-cotta.

The reſearches of the Abbé Cochet at Bouteilles near Dieppe[12] have revealed the fact that glazed pottery was in uſe in the North of France in the Anglo-Norman period of the thirteenth and fourteenth centuries, or perhaps even of earlier time. Examples of glazed and painted tiles of the fourteenth century are preſerved in the Britiſh Muſeum.

As before ſtated, this glaze is compoſed of ſilica, with varying proportions of potaſh or ſoda and of oxide of lead, by which addition it is rendered more eaſily fuſible, but remains tranſparent.

To obtain a white ſurface was, however, deſirable, the colour of the paſte beneath the glaze being generally of a dull red or buff, and ill-adapted as a ground for the diſplay of coloured ornamentation. To ſupply this want, before the invention of the tin enamel, an intervening proceſs was adopted. A white argillaceous earth of the nature of pipeclay, was purified and milled with water, and thus applied over the coarſer ſurface of the piece in the ſame manner as the glaze; again dried, or ſlightly fixed by fire, it was ready to receive the tranſlucent coat, through which the white "ſlip" or "engobe" became apparent. It is eaſy to conceive that by ſcratching a deſign or pattern through this white applied ſurface to the darker clay beneath, before fixing in the fire, a ready mode of decoration

[11] Vin. Lazari. Not. della raccolta Correr. Venice, 1859.

[12] Archæologia, xxxvi. *p.* 266; xxxvii. *p.* 417.

preſented itſelf, without the uſe of colour, to be covered, but viſible, through the glaze; hence the early inciſed or "ſgraffiato" ware, one of the primitive modes of decorating glazed pottery.

Paſſeri ſtates[13] that pottery works exiſted from remote periods in the neighbourhood of Peſaro, as proved by remains of furnaces and fragments of Roman time, and tiles with the ſtamp of Theodoric; that during the dark ages the manufacture was neglected, but that it revived after 1300, and that it then became the faſhion in that city to adorn the church towers and façades with diſcs and "bacini" of coloured and glazed earthenware; a practice which had been in uſe at Piſa and other cities as early as the eleventh century. The mythical ſtatement that this cuſtom aroſe from the conqueſt of the Balearic Iſlands by the Piſan fleets in 1115, and the uſe of the prize of Majorcan pottery to adorn the churches in grateful commemoration of the victory, has been proved in the main to be incorrect,[14] no examples of Moreſque ware being traceable in any of the churches of Piſa, Bologna, Rome, or elſewhere. One piece of Perſian or Damaſcus ware was found *in ſitu* on a church built in 1107, but all the reſt were of a coarſe and probably native manufacture, ornamented with rude painting in colour or "ſgraffiato" work, and covered with a lead glaze; thus confirming the belief that this kind of ware was produced, and in abundant uſe in various parts of northern and central Italy, from the eleventh century, and it is fairly preſumable that it had been ſo continuouſly from the eighth, the date of the plate found at Friuli. It is needleſs to ſay that it has never ſince been loſt.[15]

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[13] G. Paſſeri. Iſtoria delle pitture in Majolica fatte in Peſaro. 8vo. Peſaro, 1857.

[14] See a paper on this ſubject by the writer, publiſhed in the Archæologia, *vol.* xlii.

[15] Since the above paragraph was written, in the ſpring of 1871, many

Of theſe diſhes or "bacini," with which the façades and machicolated cornices, as well as the "campanili" of many churches in various parts of Italy are decorated, much has been ſaid, and romantic ſtatements have been handed down to account for their origin, more particularly with reſpect to thoſe in the churches of Piſa, where they are more abundantly found than in any other city.

It is ſtated by Siſmondi, in his "Hiſtory of the Italian Republics" (i. 354), that the Tyrrhenian ſea, being infeſted by Mooriſh pirates, who conſtantly ravaged and devaſtated the Italian coaſt; the Piſans, after other efforts, in the year 1113, fitted out an expedition for the deliverance of the many Chriſtan captives, then ſaid to be held in miſerable ſlavery by King Nazaredeck of Majorca; in which good work they were ſtimulated by their archbiſhop, who preached a cruſade againſt the infidel. Sailing in Auguſt, the fleet was driven to ſhelter from ſtorms under the coaſt of Catalonia, where it wintered, again ſtarting in the following April and ſubduing Iviça. Majorca was attacked and taken by aſſault after a vear's obſtinate

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fragments of glazed pottery have been diſinterred by Mr. Wood during the progreſs of his important excavations at Epheſus, and are now in the Britiſh Muſeum. Among theſe are pieces of a ware which ſeems to be a barbarous deſcendant of the red Roman pottery known as Samian; ſome of the glazed pieces ſhow traces of metallic luſtre; others are of Damaſcus character, ſome ſimilar to the fragment of a bowl incruſted in the church of Sta. Cecilia at Piſa; one piece is of the Gombrön Perſian ware, and there are ſeveral having *ſgraffiato* ornamentation, and which correſpond remarkably with thoſe ſtill to be ſeen on the churches of Piſa, two of which are in the South Kenſington Muſeum (Nos. 14, 15. '71). The occurrence of theſe fragments ſhakes our confidence in the opinion that the Piſan *bacini* are not oriental, for the Majorcan expedition was followed by others to the Holy Land, whence it is poſſible that ſome of theſe diſhes were brought and uſed to adorn the churches as memorials. It is leſs likely that Italian wares ſhould at that early period have been exported to the Eaſt than the contrary. Theſe fragments were found at various but conſiderable depths, and it is remarkable that a portion of a Chineſe celadon porcelain diſh occurs among them. (Auguſt 1872.)

defence; the King was killed, his ſucceſſor made captive, and about Eaſter, 1115, a complete victory had been gained, the Piſans returning triumphant, laden with rich ſpoil. Among the latter was much of the Majorca ware for which the Mooriſh potters were celebrated, and which, as we ſhall hereafter ſee, was highly valued for its beauty and excellence. In pious gratitude, many of theſe diſhes were built into the towers and façades of the Piſan churches as thank offerings and memorials of the triumph.

But on a careful examination, ſome years ſince, the writer could find no trace of Majorcan pottery, nor, with one exception, other than a coarſely painted and inciſed lead-glazed ware, apparently of native Italian origin.

Paſſeri, writing in the laſt century, ſtates that the Duomo and the churches of S. Agoſtino and S. Franceſco at Peſaro are ſo ornamented, and the Badia di Pompoſa. They occur alſo at Sta. Maria in Ancona; in Pavia, at S. Michele, S. Pietro in Ciel d' oro; at S. Primo, S. Teodoro, and S. Lazzaro, and alſo at S. Lanfranco and Sta. Maria di Betlemme in Borgo Ticino, all churches of the eleventh and twelfth centuries. They are moſtly of white ground with arabeſques of browniſh yellow (*lionato bujo*), birds, croſſes, knots, ſtars, &c., ſome having a blue ground, and many ſuch without ornament. (V. Lazari, Op. Cit.)

At Piſa they are found on ſeveral churches, and are alſo to be ſeen at Rome, Bologna, and other places.

Occaſionally, and indeed frequently, circular and ſquare ſlabs of porphyry and ſerpentine were uſed on the ſame building, concurrently with the glazed earthenware, as on the tower of Sta. Maria Maggiore at Rome; and, indeed, this mode of enrichment to the architecture of the eleventh, twelfth, and thirteenth centuries is in accordance with that produced by the enamelled diſcs and inlaid ſtones on proceſſional croſſes and church plate of the ſame period.

The only inſtance, obſerved by the writer, of the occurrence of theſe "bacini" of glazed ware in domeſtic architecture, is ſeen over the windows of the Palazzo Fava in Bologna. This mode of decoration ceaſed entirely during the courſe of the fourteenth century.

Paſſeri inſtances the uſe of glaze on tiles upon a tomb in Bologna, oppoſite the church of S. Domenico, dated about 1100; and he further ſtates, but we know not upon what authority, that it was about the year 1300 that the method of covering the clay with a "ſlip" or "engobe" of white earth (*terra di San Giovanni in Siena*), or the coarſer earth of Verona, was firſt adopted. Slightly baked, it was glazed with "marzacotto" (oxide of lead and glaſs),[16] applied wet and again fired; and this glaze was variouſly coloured yellow, green, black, and blue, by iron, copper, manganeſe, and cobalt.

A ſimilar method of coating the rough and porous baked clay ſeems to have been known alſo at a very early period in the north of Europe, and to have been in uſe throughout France, Germany, and England.

Enamelled or Stanniferous Glazed Wares.

It was found that by the addition of a certain portion of the oxide of tin to the compoſition of glaſs and oxide of lead, the character of the glaze entirely alters. Inſtead of being tranſlucent, it becomes, on fuſion, an opaque and beautifully white enamel, the intervening proceſs of covering the ſurface of the clay with a ſtratum of white earth before glazing being unneceſſary. It, moreover, was found to afford a better ground for the application of coloured ornament. The pro-

[16] There ſeems to be ſome confuſion in the compoſition of *marzacotto* as ſtated by Piccolpaſſo and Paſſeri. From one we learn that it conſiſted of ſand and *feccia* (potaſh), with the occaſional addition of common ſalt; the other ſtates that it contained *calcina di piombo*, in fact a *coperta*. We ſuſpect that theſe names were frequently ſynonymous.

ceſs of application was the ſame as for the "ſlip;" after immerſion in the enamel bath, and ſubſequent drying, the painting is applied upon the abſorbent ſurface, the piece being then ſubjected to the fire, which, at one application, fixes the colours and liquifies the glaze.

This is the "enamelled" pottery (*émaillée*) of ſub-diviſion 4, by far the more important group of the glazed wares, being ſuſceptible of decoration by the luſtre pigments, as well as by painting in colours of great delicacy, and compriſing the Hiſpano-Moreſque, the true Maiolica, and the perfected earthenware of Italy, &c.

We have ſeen that the firſt trace of the application of oxide of tin to produce a white opaque glazed ſurface is to be met with upon Babylonian or Aſſyrian bricks, but we are diſpoſed to think that it was then merely uſed as a pigment to produce a white colour, and not as an application to pottery, for the production of a white opaque glaze, capable of receiving coloured enrichment by painting in other pigments. A corroboration of this idea would ſeem to exiſt in the fact that throughout Aſia Minor, Syria, Perſia, and Egypt, a purely ſtanniferous glaze on pottery has never been generally adopted, or taken the place of that ſimple and beautiful ſiliceous coating, ſo dexterouſly applied, and with ſuch richneſs of effect, upon the Perſian and Damaſcus earthenware. Perhaps iſolated and lying dormant in remote localities for centuries, its uſe may have been learned, or perchance rediſcovered by the Arabs, for its next appearance is upon fragments of tiling apparently of their manufacture, or faſhioned under their influence.

How it travelled, when and where firſt uſed, and to what extent applied, is ſtill doubtful. We meet with an occaſional fragment, generally upon mural decoration of uncertain date, on various Arab ſites, till at length it becomes palpably appreciable in the Mooriſh potteries of Spain and of the Balearic Iſlands.

We ſhall renew their conſideration under the head of Hiſpano-Moreſque Wares.

The Baron J. Ch. Davillier, in his excellent work on that pottery,[17] ſtates that he has not been able to diſcover any piece, which could reaſonably be aſcribed to a date anterior to the fourteenth century, ſome two hundred years after the expulſion of the Saracens from Spain.

In Valencia, however, anterior to its conqueſt by Jayme I. of Arragon, in 1239, potteries had been long eſtabliſhed, and were of ſuch importance that that monarch felt himſelf bound to protect the Mooriſh potters of Xativa (San Filippo) by a ſpecial edict. We muſt bear in mind the fact that there were two periods of Mahommedan ſway in Spain, the firſt on the expulſion of the Gothic monarchy by the Arabs, and the eſtabliſhment of the Caliphate at Cordova, in the eighth century (A. D. 711). Of the Ceramic productions of this early period we have no accurate knowledge, but we ſhould expect to find them of ſimilar character to the ſiliceous glazed wares prevalent in the Eaſt.

The ſecond period is after an interval of five centuries, in 1235, when the Moors founded the kingdom of Granada, having driven out the Arabs. Then firſt appear the wares uſually known as Hiſpano-Moreſque, for we find the tiles of the Alhambra dating about 1300, the Alhambra vaſe, about 1320, and continuous abundant examples of tin glazed wares of Mooriſh origin, until the period of the conqueſt of the country by Ferdinand and Iſabella, after which the pottery becomes more purely Spaniſh and ſpeedily falls into decadence.

Mr. Marryat[18] remarks, in reference to the ſecond or Mooriſh period, that the art of the new invaders had the ſame origin as the old, but as we have no ſpecimens known to have been of

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[17] Hiſtoire des Faïences Hiſpano-Moreſques à reflets métalliques. Paris, 1861.

[18] Hiſtory of Pottery and Porcelain, 3rd edition. London, 1868.

the earlier or Arabian period, we cannot accept this verdict as concluſive. Moreover, ſome confuſion has ariſen in claſſing together the glaſs glazed or ſiliceous wares, with or without metallic luſtre, and the Moreſque potteries produced in Spain, which are ſo diſtinctly characterized as being enamelled with the oxide of tin. We particularly refer to thoſe ſomewhat rare examples of early ſiliceous pottery, ſome enriched with metallic luſtre, others without, the deſigns upon all of which are eminently Arabian or Saracenic, unreadable mock Arabic inſcriptions occurring among the ornaments. Such are the tiles of early date from various places in Perſia and Arabia. Similar wares, of which there are ſpecimens in the Muſeum (Siculo-Arabian, page 37), are ſuppoſed to have been made by Oriental potters in Sicily, but it is difficult to ſay at what period. That iſland was conquered by the Saracens in A.D. 827. Again, there is another variety of pottery of Moreſque character, and ornamentation with vermicular pattern in copper luſtre on a ſeemingly ſtanniferous glaze, which is aſcribed to Mooriſh potters who went to Sicily and eſtabliſhed works at Calata Girone in the fourteenth century (Siculo-Moreſque, page 65).

The idea has occurred to the writer, that the exiſtence in Spain of tin ores in conſiderable abundance may have accidentally led to the diſcovery or to the adoption of the ſtanniferous enamel, produced by an admixture of the oxide of that metal with glaſs and oxide of lead. We have no poſitive proof of its uſe on pottery at an earlier date in any other country, ſince the period of the Babylonian bricks. That the wares produced during the early Arabian occupation in Spain, were probably ſiliceous, but that the uſe of the tin enamel was adopted by them, or by the Mooriſh potters who took their place, after their expulſion in the thirteenth century. Can it be that the ſo-called Siculo-Arabian or Siculo-Perſian wares are really the productions of the Arabian potters, perhaps in Spain

or Majorca, before the general adoption of the tin enamel by them or by their Mooriſh ſucceſſors? And may there not alſo be ſome foundation for the ſtory of the Majorcan diſhes built into the Piſan towers, and that the ſingle ſpecimen of "Perſian" ware found by the writer on the church of Sta. Cecilia in that city, which in all probability was placed there early in the twelfth century, may be one of thoſe diſhes brought from Majorca by the Piſans, at a time anterior to the uſe of the tin enamel in that iſland?

There is generally a foundation for fabulous ſtories, and it is not unlikely that ſome few of thoſe trophies were ſo applied; the more ſo as the taſte for ſuch architectural decoration prevailed at that period, diſcs of red porphyry and granite, or green ſerpentine, obtained from ancient ruins, being uſed for the purpoſe. At the ſame time there can be no doubt that many of the bacini adorning churches in various parts of Italy, including Piſa, were of native Italian manufacture, as would ſeem probable from their compoſition and deſigns. Engravings of theſe, and of the fragment of Oriental ware above alluded

to, are publiſhed in the Archæologia, vol. xlii. p. 379–383. We are indebted to the Council of the Society of Antiquaries for permiſſion to uſe the latter block.

The earlieſt traces of the uſe of ſtanniferous enamel glaze in Europe, known to us, is always in connexion with a decoration of metallic luſtre, produced by the reduction of certain metallic ſalts in the reverberatory furnace, leaving a thin film upon the ſurface, which gives that beautiful and rich effect known as *reflet métallique*, *nacré*, *cangiante*, *rubino*, *reverberato*, &c., and in England as luſtred ware.

We have ſeen that on the ſiliceous or glaſs glazed pottery of the Eaſt, the origin of which is probably anterior and uſe more general than that of the enamelled wares under conſideration, this metallic decoration was practiſed in Perſia and in Arabia, as alſo on ſpecimens aſſumed to have been produced by Oriental potters in Sicily. From fragments diſcovered among the ruins of Eaſtern towns long ſince deſtroyed, it is proved to have been known at a very early period, anterior to the extended uſe of the tin enamel. It is to be regretted that we have but uncertain data on theſe points, and are in want of a carefully conducted ſeries of chemical analyſes, proving the exact compoſition of the glaze on ſpecimens of all varieties, and, where practicable, of aſcertained or approximate date.

In Italy the uſe of the metallic luſtre was apparently known and practiſed previous to the introduction of the tin enamel, for we have abundant examples of early "mezza-maiolica" from the potteries of Peſaro or Gubbio, glazed only with the oxide of lead and glaſs, and which are brilliantly luſtred with the metallic colours. None of theſe can, however, be referred to an earlier date than the latter half of the fifteenth century.

Of whom, then, did the Italian potters learn this art? No hiſtorical record is known to anſwer the queſtion, and we are forced to infer that the name by which this luſtred ware was

known at the time, and in the country of its production, reflected that of the place from which it was derived. Accordingly we find that the coarſer lead glazed luſtred ware was known as "mezza-maiolica," while that more nearly reſembling its original, by the uſe of the tin enamel, was known as "maiolica." That the Mooriſh potters of Majorca conveyed this knowledge, and that the Italians named their ware after that of the iſland, would ſeem a reaſonable concluſion.

M. Jacquemart, however, thinks it equally probable that although the Majorcan wares were well known in Italy, this art may really have been communicated by Perſian potters, or their pupils, coming to the eaſtern ports of Italy; and that the ſtyle of decoration on the early Italian luſtred wares is more Perſian than Moreſque. This would alſo in ſome meaſure explain why the luſtrous colours were uſed at ſome potteries anterior to the adoption of the ſtanniferous enamel.

M. Darcel ſuggeſts, that after the conqueſt of the iſland of Majorca and of the province of Valencia, at the end of the thirteenth century, it is reaſonable to ſuppoſe that Mooriſh potters may have paſſed into Sicily and Italy, introducing the metallic luſtre and the tin glaze.

Either or both have probability of truth, and in fact the ſtanniferous enamelled luſtred ware of Italy may be conſidered as the offspring of theſe parents, after one of which it takes its name.

The general term "Maiolica," alſo ſpelt "Majolica," has long been and is ſtill erroneouſly applied to all varieties of glazed earthenware of Italian origin. We have ſeen that it was not ſo originally, but that the term was reſtricted to the luſtred wares, which reſembled in that reſpect thoſe of the iſland from which they had long been imported into Italy. It is a curious fact, proving their eſtimation in that country, that nearly all the ſpecimens of Hiſpano-Moreſque pottery which adorn

our cabinets and enrich our Muſeums have been procured in Italy, comparatively few pieces having been found in Spain.

Scaliger [19] ſtates in reference to the Italian pottery as comparable with the porcelain of China, that the former derived its name from Majorca, of which the wares are moſt excellent.

Fabio Ferrari alſo, in his work upon the origin of the Italian language, ſtates his belief "that the uſe of majolica, as well as the name, came from Majorca, which the ancient Tuſcan writers called Maiolica."

Thus Dante writes— [20]

"Tra l'iſola di Cipri e Maiolica."

Showing the then mode of ſpelling the name of the iſland, and it would ſeem but natural to diſtinguiſh an imitation of its produce as "a la Maiolica." Moreover, we know that Mooriſh artizans, perſecuted by the King of Leon and Seville, emigrated to the Papal States and elſewhere, and that among them were potters who would carry their art with them, introducing it to countries which offered them a home.

The "mezza-maiolica" was the coarſer ware, formed of potter's earth, covered with a white "ſlip," upon which the ſubject was painted; then glazed with the common "marza-cotto" or lead glaze, over which the luſtre pigments were applied. The "maiolica," on the other hand, was the tin enamelled ware ſimilarly luſtred.

As before ſtated, theſe terms were originally reſtricted to the luſtred wares, but towards the middle of the ſixteenth century they ſeem to have been generally applied to the glazed earthenware of Italy, all the varieties deſcribed by Piccolpaſſo in his manuſcript work on the manufacture being ſo called by him,

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[19] Julius Cæſar Scaliger, *lib.* 15. Exotericarum Exercitationum ex. 92. Quoted by Paſſeri, as alſo by Maryat, who gives the extract in full at *p.* 18.

[20] Inf. xxviii. *l.* 82.

who ſays that he never practiſed or even witneſſed the proceſs of applying the luſtre colours.

We think with M. Jacquemart, M. Darcel, Mr. J. C. Robinſon, and others, that the word *maiolica* ſhould be again reſtricted to the luſtred wares, although in Italy and elſewhere it is habitually uſed to deſignate all the numerous varieties of glazed earthenware, with the exception of the more common "terraglia" and in diſtinction from porcelain.

The Germans aſcribe the diſcovery of the tin enamel glazing, after the night of the dark ages, to a potter of Scheleſtadt, in Alſace, whoſe name is unknown, but who died in the year 1283,[21] and in the convent of St. Paul at Leipzic is a frieze of large glazed tiles, with heads in relief, the date of which is ſtated to be 1207.

The potters' art is ſaid to have developed itſelf in that country to a higher degree at an earlier period than in Italy; rilievo architectural decorations, monuments with figures in high relief, and other works of great artiſtic merit having been executed in 1230, at Breſlau, where there is a monument to Henry IV. of Sileſia, who died in 1290, an important work in this material.

We do not know whether the potter of Scheleſtadt was acquainted with the ſtanniferous enamel, but M. Piot,[22] as evidence that it was in uſe in the fourteenth century, refers to a work, the "*Margarita Precioſa*," written in 1330, in which a recipe is given for the compoſition of potters' glaze, oſtenſibly in uſe at that time, "*videmus cum plumbum et ſtannum fuerunt calcinata et combuſta, quod poſt ad ignem congruunt convertuntur in vitrum, ſicut faciunt qui vitrificant vaſa figuli.*"

We muſt not, however, forget the admirable mouldings and other architectural ornaments executed in rilievo of terra-cotta, of a durability that has ſtood the teſt of time, and which

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[21] Annales Dominicanorum Colmarieus (1283) Urſtis. Script. rerum Germ., *vol.* ii. *p.* 10.

[22] Cabinet de l'Amateur.

were produced in various parts of Italy, particularly Lombardy, at that period ; nor that the neceſſity for a glaze in that country was leſs urgent than in the more humid climate of the north, and was met by the compactneſs of the material and the ſharpneſs of the rilievo.

Later, at Nuremberg, the elder Veit Hirſchvögel was born, in 1441, living till 1525, and by him the uſe of the tin glaze was known. Specimens aſcribed to his hand, and dating from 1470, are preſerved in muſeums.

At Strehla a pulpit of glazed terra-cotta is of the date 1565, and at Saltzburg is the wonderful chimney-piece of the fifteenth century, ſtill in its original poſition in the Schloſs. At that time, alſo, Hans Kraut, of Villengen, in Swabia, produced good works, but it is probable that many of theſe larger examples are covered with an admirably manipulated green or brown glaze, which is produced without the admixture of tin.

That the compoſition was known at an early period in Germany is proved by the foregoing extracts, but hardly juſtifies M. Aug. Demmin's ſtatement, that whereas it was in uſe in the fifteenth century in numerous cities of Germany, it was not introduced into Italy until the ſixteenth century ![23] forgetting Luca della Robbia's firſt great and admirable work executed in 1438, three years before the birth of Veit Hirſchvögel.

In Italy hiſtory has always awarded the honour of its diſcovery to Luca della Robbia, and however recent obſervation may lead to the aſſumption that its uſe was known in the Italian potteries before his time, there can be no doubt, ſuppoſing ſuch to be the fact, that his was not merely an application of a well-known proceſs to a new purpoſe, but that he really did invent an enamel of peculiar whiteneſs and excellence, better adapted to his purpoſe, and of ſomewhat different compoſition from that in uſe at any of the potteries of his time.

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[23] Guide de l'Amateur de Faïences et Porcelaines. Paris, 1867.

Proceeding with the general hiſtory of the manufacture in Italy, we have ſeen that in the twelfth, thirteenth, and fourteenth centuries native wares were produced in various places, ſome of which ſtill exiſt in the towers and façades of churches, and of a palace at Bologna. Theſe are lead glazed, rudely painted, or coloured green, &c., and in ſome inſtances "ſgraffiato" (ſpecimens of which are in the South Kenſington Muſeum, vide that ſection, p. 72, No. 14. '71), proving that the uſe of a white "ſlip," or "engobe," was known in Italy at that period, as affirmed by Paſſeri, who further aſſerts that in 1300 the art aſſumed a more decorative character, under the then Lords of Peſaro, the Malateſtas. Having thus attained an even opaque white ſurface, the development of its artiſtic decoration ſteadily advanced. The colours uſed were yellow, green, blue, and black, to which we may add a dull browniſh red, noticed on ſome of the Piſan "bacini." Paſſeri ſtates that the reflection of the ſun's rays from the concave ſurfaces of theſe "bacini" at Peſaro was moſt brilliant, and hence it has been wrongly inferred that they were enriched with metallic luſtre. We believe that this effect may ariſe from an irideſcence on the ſurface of the ſoft lead glaze, eaſily decompoſed by the action of the atmoſphere in the neighbourhood of the ſea. M. Jacquemart[24] remarks that although the name "Majolica" was derived from the luſtred Mooriſh wares, there is no doubt that a glazed pottery exiſted in Italy previous to the introduction of the Hiſpano-Moreſque, and that the works of the Eaſt, particularly Perſian, were the true models of the early Italian faïence; but we ſhould doubt the production of *enamelled* pottery before that period in Italy.

The difficulty of diſtinguiſhing the finer examples ſurfaced by means of a ſlip from the enamelled wares, by the eye alone, renders this queſtion more doubtful, and even if a careful ſeries

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[24] Op. cit., *p.* 118.

of chemical analyſes were made, we are without relative dates from which to draw a concluſion.

We know that pieces exiſt, of conſiderable merit, which may be aſcribed to an earlier period than that on which we find the earlieſt date. It is on a votive plaque preſerved in the Muſeum of the Hôtel Cluny, at Paris; on this the ſacred monogram is ſurrounded by the legend **Nicolavs·de·Ragnolis· ad·honorem·dei·et·Sancti·Michaelis.fecit· fieri·ano·** 1475.

We have always conſidered this plaque as of Faenza, under which fabrique it will be again referred to, but it would ſeem that MM. Jacquemart and Darcel are diſpoſed to aſcribe it to Caffaggiolo. The ſad occurrences by which the French capital has lately been viſited, have precluded the writer from any recent compariſon of the objects in her muſeums. The next example, two years later in ſequence of date, is in the poſſeſſion of Mr. Cook (Viſconde de Montſerrat); it repreſents the Virgin ſeated on a throne in an architectural framing, and holding the Sacred Child; it has all the characteriſtics of a Tuſcan origin, and the glaze appears to be ſtanniferous. We next have the Faenza plate in the Correr Muſeum at Venice, dated 1482, and which will be deſcribed under that fabrique, followed by the plaque aſcribed to Forlì, 1489, and one of Faenza, 1491. Other pieces, dated 1486 and 1487, are in collections.

But we have no record or dated example of Italian pottery, coated with the ſtanniferous enamel, previous to the firſt important production by Luca della Robbia in 1438.

M. Jacquemart is of opinion that the uſe of the tin enamel was known on pottery in Italy previous to its application to ſculpture by that artiſt, and in this opinion Mr. J. C. Robinſon agrees; but it is remarkable that no record of ſuch knowledge has deſcended to us. No enamelled product of the early

fabriques of Faenza or Caffaggiolo bears an earlier date, nor of that of Peſaro, where decoration by means of the luſtre pigments is believed to have preceded their application on enamelled wares; whereas the uſe of the tin enamel by Luca on flat painted ſurfaces is affirmed by Vaſari's ſtatement, and by the *tondo* on the church of Or San Michele, the lunette over a door at the Opera del Duomo, and the tiles on the tomb of Benozzo Federighi, Biſhop of Fieſole, now in the church of S. Franceſco de Paolo below Belloſguardo as Florentine evidences; and the twelve circular diſcs, on which are painted allegorical figures of the twelve months, are to be referred to in this Muſeum.

Mr. J. C. Robinſon, in his catalogue of the Italian Sculpture at South Kenſington, has given a notice of the life and works of Luca della Robbia and his family, and a deſcription of the ſpecimens aſcribed to them and poſſeſſed by the Muſeum; the majority of theſe rank as works of ſculpture, but among the reſt are the *tondi* here mentioned, a wood-cut from one of which we introduce. They are, in fact, circular plaques of enamelled pottery painted on the plain ſurface, with allegorical repreſentations of the months, in all probability by the hand of Luca della Robbia himſelf. We quote Mr. Robinſon's deſcription of them from page 59 of that catalogue :—

"Nos. 7632–7643. Luca della Robbia. A ſeries of twelve circular medallions, in enamelled terra-cotta, painted in *chiar'oſcuro*, with imperſonations of the twelve months. Diameter of each, 1 foot $10\frac{1}{2}$ inches.

"In Vaſari's Life of Luca (ed. Le Monnier, p. 67) will be found the following paſſage :—

"'Luca ſought to invent a method of painting figures and hiſtorical repreſentations on flat ſurfaces of terra-cotta, which, being executed in vitrified enamels, would ſecure them an endleſs duration; of this he made an experiment on a medallion, which is above the tabernacle of the four ſaints on the exterior

of Or San Michele, on the plane ſurface of which he delineated the inſtruments and emblems of the builder's arts, accompanied with beautiful ornaments. For Meſſer Benozzo Federighi, Biſhop of Fieſole, in the church of San Brancazio, he alſo made a marble tomb, on which is the recumbent effigy of the biſhop and three other half-length figures beſides, and in the pilaſters of that work he *painted*, on the flat, certain feſtoons and cluſters of fruit and foliage ſo ſkilfully and naturally, that, were they even *painted in oil on panel*, they could not be more beautifully or forcibly rendered. This work indeed is truly wonderful; Luca having ſo admirably executed the lights and ſhades, or modelling of the objects, that it ſeems almoſt incredible a work of ſuch perfection could have been produced in vitrified enamels; and if to this artiſt had been accorded longer life, many other remarkable works would, doubtleſs, have proceeded from his hands, ſince but a ſhort time before his death he had begun to paint figures and hiſtorical repreſentations on a level ſurface, whereof I formerly ſaw certain ſpecimens in his houſe, which led me to believe that he would have ſucceeded perfectly, had not death, which almoſt always carries off the beſt, juſt when they are about to confer freſh benefits on the world, ſnatched him prematurely away.'

" Note.—'One of theſe pictures may be ſeen in a room of the building belonging to the ſuperintendents of the Duomo. It is over a door on the left of the entrance, and is a *lunette* compoſed of three pieces, repreſenting the Eternal Father in the centre, with an angel on each ſide, in an attitude of profound adoration.'"

Mr. Robinſon obſerves:—

" We have here a record of the fact that Luca having, ſimultaneouſly with his enamelled terra-cotta ſculptures, alſo practiſed *painting* in the ſame vehicle on the flat, or, in other words, the art of majolica painting. The monumental

works before mentioned are now extant to atteſt the truth of this account.

"From a careful and repeated ſtudy of the above-named works on the ſpot, and likewiſe from the internal evidence of the technical qualities of the vehicle, terra-cotta, enamel pigments, &c., the writer has now to add to the liſt of Luca's productions, in this eſpecially intereſting branch, the preſent ſeries of medallions, doubtleſs united originally in a grand decorative work. The wood engravings which accompany this notice will give an idea of their general ſtyle of deſign. Each roundel is a maſſive diſc of terra-cotta, of a ſingle piece, evidently prepared to be built into a wall (or vaulted ceiling) of ſome edifice. Round the margin of each is a decorated moulding, in relief, of a characteriſtic Della Robbia type. The ſurface within the narrow border is flat or plane, and the deſigns are painted in two or three griſaille tints on a blue ground, of the uſual quiet ſober tint affected in all the backgrounds and plane ſurfaces of the relievo ſubjects.

"The ſubjects conſiſt of ſingle figures of *contadini* or huſbandmen, imperſonating the agricultural operations of the Florentine country, characteriſtic of each month of the year; and although inveſted with a certain artiſtic charm of expreſſion, the various figures, each of which exhibits a different individual character, may be taken as life portraits of the ſturdy Tuſcan peaſants of the day. A band or *faſcia* forming an inner border round each ſubject, is ingeniouſly and fancifully divided into two unequal halves, one being of a lighter tint than the general ground of the compoſition, and the other half darker, thus indicating the night and the day; the mean duration of each for every month, being accurately computed, ſet off on the band accordingly, and noted in written characters on the upper or daylight part, whilſt the name of the month is written in large capital letters at the bottom in white, on the dark ground

of the nocturnal portion. The ſun pouring down a cone of yellow rays, accompanied by the ſign of the zodiac proper to each month, is alſo ſeen on the left of the upper part of each margin, and the moon on the lower half oppoſite to it.

"The execution of theſe deſigns exactly reſembles that of the admirable *biſtre* or *chiar'oſcuro* drawings of the great Italian maſters of the fifteenth and ſixteenth centuries, two tints of blue being uſed for the outlines and ſhadows, while the lights or heightenings are put in with pure white in the ſame large and facile ſtyle. In the ſomewhat lengthy proportions of the figures and other characteriſtics theſe compoſitions diſplay a direct analogy with the ſtyle of deſign of the earlier works of the maſter in Florence; a certain reſemblance to the manner of Jacopo della Quercia is perhaps to be traced, eſpecially in the draperies.

"Vaſari further tells us that one of the principal works of Luca was the decoration, in enamelled terra-cotta, of a writing cabinet for Piero di Coſimo Medici, the ceiling of which was coved (*mezzo tondo*), and together with the pavement, was entirely in glazed terra-cotta, ſo perfectly put together that it appeared to be one piece. This cabinet no longer exiſts, but there is another alluſion to it in a manuſcript preſerved in the Magliabecchian library (MS. Trattato d' Architettura del Filarete, nel libro 25),[25] written by a contemporary of Luca, who ſays 'his (Coſmo's) cabinet (*iſtudietto*) was moſt ornamental, the pavement and the ſky (*cielo*) of enamelled terra-cotta, ornamented with beautiful figure ſubjects, ſo that whoever enters it is ſtruck with admiration.'

"It is ſuggeſted, therefore, that theſe medallions originally formed part of the ſyſtem of decoration of this celebrated cabinet. In any caſe, that theſe roundels are actually the work

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[25] "See notes to Vaſari, ed. Le Monnier, *pp.* 65 and 291."

of Luca della Robbia appears as certain as anything not abſolutely authenticated can be.

"Piero de' Medici, who, according to Vaſari, commiſſioned Luca to conſtruct the writing cabinet in the palace built by his father, the great Coſmo, died in 1469, having ſucceeded his father in 1464, ſo that the execution of the work would be ſomewhere betwixt theſe dates. Antonio Filarete (MS. already quoted, p. 65), however, ſeems almoſt to indicate that it was Coſmo, and not his ſon, for whom the cabinet was conſtructed, and if ſo, it might have been executed at a much earlier period of Luca's career. Our medallions, indeed, if we regard the ſtyle of the written characters of the inſcriptions, have rather the aſpect of works of the firſt than of the ſecond half of the fifteenth century."[26]

[26] "It will not have eſcaped notice, nevertheleſs, that Vaſari ſays it was only towards the end of Luca's career that he turned his attention to painting

Vaſari ſtates that Luca, by the application of this invention to plain ſurfaces, as well as to his admirably modelled rilievos in terra-cotta, "*faceva l' opere di terra quaſi eterne.*"

Luca della Robbia was born in the year 1400 (Vaſari ſays 1388). His works in marble, terra-cotta, and bronze are remarkable for their claſſic purity of ſentiment.

The well-known frieze of the ſinging boys in the muſeum of the Uffizii, at Florence, executed about 1435–45, and the tomb below Belloſguardo (1456), are fine examples in the former material; and the bronze gates of the ſacriſty of the Duomo in that city, commiſſioned in 1464, is his only known and admirable work in metal. His merits as a ſculptor were of the higheſt order, but he does not appear to have had that inventive faculty in compoſition for which his great rival Ghiberti was remarkable, almoſt to exceſs. Hence, perhaps, he was leſs eſteemed and patronized; but his force of character is ſhown in the originality of his diſcovery or adaptation on a large ſcale, and improvement in compoſition of the ſtanniferous enamel, with which his name muſt ever be aſſociated. That the nature of the Della Robbia enamel is different from that uſed upon the pottery produced at various fabrics may be ſeen by a compariſon of the two ſurfaces. The greater degree of opacity and ſolidity in the former, is a marked variation from that in general uſe; ſo with the ſurface of his painted tiles. Perhaps the neareſt approach is that on the earlier productions of the Caffaggiolo furnaces.

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on terra-cotta. The notorious inaccuracy, however, of the famous chronicler in reſpect to ſimilar ſtatements, deprives the objection of any weight; beſides, in other parts of the life of Luca, he alludes to ſome facts at variance with the aſſumption. It is in every reſpect more probable that the practice of painting in this vehicle was coeval with Luca's earlieſt eſſays in enamelled ſculpture, if not indeed anterior to them, and that in fact the latter application was the reſult of early eſſays as a goldſmith-enameller on metals, and as a Majolica painter."

(The writer would remark that Vaſari's inaccuracy in the above quoted ſtatement is confirmed by the date of the Belloſguardo tomb, erected about 1456, only ſome 18 years after Luca's firſt recorded work in enamelled ſculpture, and 25 years before his death.)

We have ſeen that the earlieſt dated piece, ſeemingly of the production of a Florentine or Tuſcan pottery, is of 1477, and this would appear to be tin-glazed. With that exception, the earlieſt pieces ſurfaced with the ſtanniferous enamel, are aſcribed to the Caffaggiolo pottery, and are dated 1507 and 1509, ſome ſeventy years ſubſequent to its firſt recorded uſe by Luca della Robbia; and we have no examples which can with any probability be aſcribed to a period within a quarter of a century of its habitual application by him. We cannot, therefore, find the ſlighteſt evidence to diſprove the aſſertion of Vaſari and others, that Luca was the diſcoverer, to Italy, of this important improvement in the glazing of earthenware veſſels. It is not, however, unreaſonable to ſuppoſe that its compoſition may have been communicated to him by one of the Mooriſh potters emigrant from Spain, and that, acting upon this communication, he made a ſeries of experiments reſulting in the perfection to which he attained, and which reſult was guarded as a family ſecret by two ſucceeding generations.

A modification of this compoſition, perhaps alſo learnt from Hiſpano-Mooriſh potters, by others, became gradually known and adopted at various fabriques, ſpreading throughout the potteries of Italy, France, &c. We are inclined to M. Jacquemart's opinion that it firſt came into uſe at Caffaggiolo, the fabrique eſtabliſhed under the influence of the Medici family, but cannot agree with that able writer on the hiſtory of the potters' art that at Caffaggiolo Luca learnt the compoſition of the enamel; nor that that fabrique was the earlieſt producing artiſtic works in Italy. We agree with Mr. J. C. Robinſon in giving the precedence, or at any rate an equality in point of age, to Faenza, and in aſcribing to that place certain figures and groups in alto-rilievo, bearing inſcriptions in Gothic letters, the modelling and deſign of which are more characteriſtic of the north of the Appenines than of the Tuſcan Valley. Theſe will be conſidered in the introductory notices to thoſe fabriques.

Andrea della Robbia, to whom his uncle's mantle deſcended, alſo painted occaſionally on plain ſurfaces, as may be ſeen on tiles which cover the flat ſurface of a "*lavabo*" in the ſacriſty of the church of Sta. Maria Novella, in Florence (aſcribed by Mr. Robinſon to Luca).

The works of the Della Robbia family are not a ſubject in this catalogue. We would merely note the fact that in 1520 their art was in decadence, under the hand of Giovanni, the ſon of Andrea, Luca's nephew, and that during the firſt quarter of that century various imitators produced inferior works in the ſame ſtyle, copying the earlier models of the Della Robbia, and the works of ſome other ſculptors.

By Giovanni's brother Girolamo it was introduced into France, where the Château de Madrid was decorated by him under the patronage of Francis I.

One "Niculoſo Franciſco" is ſaid to have taken the art to Spain, and adorned the church of Santa Paolo at Seville with baſ-reliefs in the manner of the Della Robbia, from the ſtyle of which Baron Davillier thinks he was a diſciple of that ſchool.[27]

In Italy, Agoſtino di Antonio di Duccio, ſaid to be a pupil of Luca, worked at Perugia in 1459–61, where he executed enamelled baſ-reliefs on the façade of the church of S. Bernardino, and in S. Domenico. Signor Vincenzo Lazari thinks it probable that by his influence the fabrique of maiolica at Diruta was eſtabliſhed.[28] Pier Paolo di Agapito da Saſſoferrato is ſaid to have erected an altar in this manner in the church of the Cappucini in Arceria, in the dioceſe of Sinigaglia in the year 1513. He was alſo a painter.

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[27] The execution of baſ-reliefs, figures, and groups at various fabriques, painted and coated with lead glaze, appears to have been habitual anterior to the uſe of the ſtanniferous enamel at thoſe potteries.

[28] Notizie della raccolta Correr. Venice, 1859.

An able modeller, as well as artiſt potter, Maeſtro Giorgio Andreoli, of Gubbio, of whom we ſhall ſpeak more in detail under the heading of that fabrique, alſo appears to have executed works in the manner of the Della Robbia. The practice of enamelling large works modelled in terra-cotta would ſeem to have gone out of repute, fallen into decadence, and ceaſed in production before the end of the firſt half of the ſixteenth century; not perhaps ſo much from the ſecret of the glaze being known only, as we are told, to the deſcendants of the Della Robbia family, as from the want of demand for works in that material.

From the increaſed uſe of decorative tiles, and the encouragement afforded to the production of artiſtic pottery, furnaces and *boteghe* had been eſtabliſhed in various parts of northern and central Italy, particularly in Romagna, in Tuſcany, and in the lordſhip of Urbino, where the manufacture was patronized at an early time by the ruling family, as alſo by the Sforza at Peſaro. Here the firſt uſe of the metallic luſtre would appear to have been developed; but we have even leſs hiſtorical evidence of the date of its earlieſt introduction than in the caſe of the tin enamel. Before that great improvement was adopted by any of the potteries in Italy, the pearly, the golden, and the ruby luſtre colours were produced at Peſaro, and perhaps at Gubbio, where it ſubſequently attained its greateſt perfection. Peſaro being a coaſt town of the Adriatic, and one where furnaces had long exiſted, would form a ready aſylum for oriental emigrants fleeing from perſecution in their own country. It is reaſonable to ſuppoſe that from them the uſe of theſe metallic pigments was acquired, and accordingly we find early pieces preſumably of this fabrique, the decorative "motif" on which is oriental to a marked degree. Painted wares had been produced anterior to the uſe of the metallic pigments,

and among them ſpecimens are occaſionally found betraying Perſian influence in their deſign.

We learn from Paſſeri that the Princes of the houſe of Sforza who had purchaſed the lordſhip of Peſaro from the Malateſta family, encouraged the development of the art, and that the "mezza maiolica" continued to improve from 1450. Special privileges were granted in 1486 and 1508 to manufacturers of Peſaro, whoſe wares were then famous, as well as thoſe of the other chief cities of the lordſhip of Urbino.

The outlines on the "mezza maiolica" of this period were traced in manganeſe black or zaffre blue, with which laſt the ſhadings are alſo indicated; the fleſh is left white. A certain rigidity but truthfulneſs is obſervable in the deſign, crude and wanting in relief, but preciſe and free from timidity. A moreſque border frequently ſurrounds a coat-of-arms, portrait buſts in profile of contemporary princes, or that of a ſaint or heathen goddeſs, the ſacred monogram, &c., and amatory portraits of ladies, with a ribbon or banderole, on which the fair one's name is inſcribed, with a complimentary adjective as "Bella," "Diva," &c.; ſuch are the principal ſubjects of theſe early *bacili*.

The admirable "madreperla" luſtre of theſe pieces, changing in colour and effect with every angle, at which the light is reflected from their brilliant ſurface, is the leading characteriſtic and ſpecial beauty of this claſs of wares, which muſt have been in great requeſt and produced in conſiderable quantity. Peſaro and Diruta lay claim to their production, and each fabrique has its champions. We are, however, inclined to agree with Paſſeri in aſcribing the earlier and more important productions to Peſaro, and are diſpoſed to conſider the Diruta fabrique as a ſubſequent and leſs important ſource of ſupply in reſpect to the quality of the wares. Theſe *bacili* are nearly all of the ſame ſize and form; large heavy diſhes of

fleſh-coloured clay with deep ſunk centres and a projecting circular "giretto" behind, forming a foot or baſe; this is invariably pierced with two lateral holes, for the purpoſe of introducing a cord by which to ſuſpend them to the wall, thus proving that they were looked upon more as decorative pieces (*piatti di pompa*) than for general uſe upon the table; the back is covered by a coarſe yellow glaze, the front having a ſurface whitened by ſlip and painted as above-mentioned. The rim is ſometimes ornamented in compartments (*a quartiere*), or with checquered "chevroné," or imbricated patterns, or conventional flowers, &c. They are accurately deſcribed by Paſſeri, in his 7th chapter, who concludes, perhaps ſomewhat haſtily, from their uniform ſize, ſhape, ſtyle of decoration, and character of the metallic luſtre, that they were by the ſame artiſt, unknown by name, but who worked at Peſaro about the end of the fifteenth century. We ſhall conſider theſe more in detail when treating of the wares of Peſaro and Gubbio.

The larger pieces of that period produced at various places have a certain general reſemblance in the clumſy faſhion, the dry archaic ſtyle of drawing executed in blue outline, and in the diaper patterns of the border. Glazed wares of polychrome and ſubject decoration were no doubt produced anterior to the introduction of the luſtre colours, and judging from examples which have come down to us, the forms ſeem to have been partially derived from Perſian, Hiſpano-Moreſque, and other oriental originals; deep diſhes with angular ſides and narrow rims; others with a wide border or ſide ſloping at a gradual angle from the ſmall circular centre. The Gothic element is, however, traceable on ſome early pieces of north Italian origin.

A more careful inveſtigation of the records of Italian families, and the archives of the many towns at which potteries formerly exiſted, might throw conſiderable light on the hiſtory and eſtabliſhment of the various fabriques and the marks and

characteriſtics of their productions; but at preſent we can only form an approximate opinion by compariſon of the various pieces exiſting in public and private collections with ſigned examples by the ſame hand. From Paſſeri, the earlieſt writer on the hiſtory and development of the manufacture, we are forced to draw largely, accepting his ſtatements unleſs contraverted by tangible evidence or reliable documentary matter, and making allowance for a certain amount of local bias. On thoſe ſubjects his information is, in the main, more valuable than that conveyed by the intereſting MS. of Piccolpaſſo, the latter work being almoſt excluſively confined to the details of the manufacture, giving us but ſmall inſtruction, as to the relative dates and productions of the many potteries at which artiſtic works were executed at the time he wrote. He was, for his lights, a ſcientific potter, but not an hiſtorian, or collector and ſtudent of the ceramic productions of other times and other "boteghe." We agree in believing with Paſſeri that the potteries of Peſaro were of very early date, probably anterior to Gubbio, and think that full weight ſhould be given to his ſtatement, that the uſe of the luſtre pigments was introduced from the former to the latter fabrique, where it attained to unſurpaſſed excellence, under the able management and improvement of M°. Giorgio, but whether the furnaces of Faenza and Forlì were of earlier or ſubſequent eſtabliſhment to that of Peſaro is ſtill a matter of conjecture, while of Caffaggiolo and others we have no record. Of the antiquity of theſe laſt there can be no doubt. But although producing at the latter end of the fifteenth and early in the ſixteenth centuries ſome of the moſt exquiſite examples of artiſtic decoration, and of the perfection of manufacture in this claſs of ceramics, we are unable to find a ſingle record of the uſe of the luſtrous metallic tints, or a ſingle example of pottery ſo enriched, which can, with probability, be aſcribed to the Faenza furnaces. The ſame remark applies to other pot-

teries on the northern ſide of the Appenines, and indeed, ſpeaking generally, its uſe appears to have been almoſt confined to Peſaro, Gubbio, and Diruta, for although ſome rare examples exiſt which were probably produced at Caffaggiolo, and elſewhere, they are quite exceptional, and probably experimental pieces.

The Piedmonteſe and Lombard cities do not appear to have encouraged the potter's art to an equal extent in the fifteenth and ſixteenth centuries, neither can we learn of any excellence attained in Venice till the eſtabliſhment of Durantine and Peſareſe artiſts at that city in the middle of the latter period. Perhaps commerce did for the Queen of the Adriatic, by the importation of Rhodian, Damaſcus, and other eaſtern wares, what native induſtry ſupplied to the pomp and luxury of the hill cities of Umbria; for it muſt be borne in mind that the finer ſorts of enamelled or glazed pottery, decorated by artiſtic hands, were only attainable by the richer claſs of purchaſers; more modeſt wares, or wooden trenchers, and anceſtral copper veſſels, contenting the middle claſs. The Northern Duchies, as Ferrara, Rimini, Ravenna, &c. alſo encouraged the art, but to a ſmaller extent than that of Urbino.

It would ſeem that the uſe of the white ſtanniferous enamel did not become general in Italy until ſome years after the death of Luca della Robbia, in 1481; nor adopted by the potters of Umbria, the great centre of the art, before the end of the fifteenth century.

The hiſtory of the development, perfection, and decline of the ceramic art of the renaiſſance in Italy, is ſo intimately connected with and centred round that of the dukedom of Urbino, that in tracing its progreſs we muſt alſo briefly call to memory the fortunes and the failures of that noble houſe.

In 1443 what had been but an unimportant mountain fief, was erected into a duchy, and the houſe of Montefeltro ruled a fair territory in the perſon of the infamous Oddantonio, the

firſt Duke of Urbino. On his violent death, in 1444, Federigo, his illegitimate brother, ſucceeded to the dukedom. Of enlightened mind, as well as of martial capacity, he developed the native capabilities of the country, and gathered about him at the Court of Urbino the ſcience and learning of the period. He married in 1460 Battiſta Sforza, and built a noble caſtellated palace at Urbino, celebrated by Vaſari, and for the embelliſhment of which he invited the leading artiſts of the day. The beautiful ſtonework tracery of the ſtaircaſe, of arabeſque, or more properly "groteſque" deſign, with dancing cupids, trophies, and heraldic fancies, among others the Engliſh Order of the Garter, with which he was inveſted in 1474, is remarkable; the "intarſiatura" of the doors, and other ſadly injured, but ſtill beautiful remains of the decoration of this picturesque building, atteſt the admirable taſte and magnificence of its firſt owner. A patron of all art, and a great collector,[29] he encouraged the manufacture of the maiolica wares, which flouriſhed under his reign. On his death, in 1482, his ſon Guidobaldo I., who married in 1488 Elizabetta Gonzaga of Mantua, continued his father's patronage to the ceramic artiſts of the Duchy, although much occupied in the Italian wars conſequent on the French invaſion by Charles VIII. He loſt Peſaro and Faenza to Ceſar Borgia in 1502, who in the following year ſurpriſed Urbino, plundering the palace of valuables to a large amount. In 1503 Guidobaldo was reſtored, and reſided there till his death in 1508. He alſo was a Knight of the Garter of England, inveſted in 1504. Paſſeri ſtates that fine maiolica (by which he means that covered with the tin

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[29] It is recorded as characteriſtic of this prince, that the only ſhare of the ſpoil he would receive on taking the city of Volterra was an illuminated Hebrew Bible, now in the Vatican; it is of large ſize, 23 in. by 16 in., and contains 979 leaves of parchment, forming together a thickneſs of nearly a foot, and requiring two men to carry it. (Denniſtoun's Memoirs of the Dukes of Urbino.)

enamel) was introduced into Peſaro in 1500; and there is ſome reaſon to believe that the new proceſs came from Tuſcany. It differed materially in compoſition and manufacture from the "mezza majolica" wares,[30] to which it was very ſuperior, and was known as "Porcellana," a name applied at that period in Italy to the choicer deſcription of enamelled earthenware.[31] Paſſeri alſo ſtates that in the inventory of the ducal palaces a large quantity of painted "majolica" vaſes were included under this name. The ſuperior whiteneſs of the enamel, more nearly approaching to that of Oriental porcelain, was probably the reaſon for its adoption; but we muſt not confound the term as uſed in this ſenſe with its technical meaning in reference to a decorative deſign known as "a porcellana."

The introduction of the new enamel, which afforded a better ground for painting, did not cauſe the uſe of the bright metallic colours and priſmatic glaze to be relinquiſhed at thoſe potteries where it had become eſtabliſhed, but it appears to have ſtimulated a development in the artiſtic productions of other places, the wares of which, before that period, were leſs attractive. The "botega" of Maeſtro Giorgio at Gubbio ſeems to have been at this time the great centre of the proceſs of embelliſhment with the golden and ruby metallic luſtres; and, indeed, we have little or no knowledge of artiſtic pottery produced at that fabrique which is not ſo enriched. From ſome technicality in the proceſs of the manufacture, ſome local advantage, or

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[30] We think there muſt be ſome error in Paſſeri's ſtatement that the glaze of the "mezza-majolica" conſiſted of forty parts of oxide of tin, and that of the finer ware, or "porcellana," of ſixty; or that, after the general uſe of the tin enamel, the term "mezza-majolica" was applied to an inferior quality of the ſame kind, inſtead of being reſtricted to its earlier ſignification, viz., the luſtred, painted, and inciſed wares, coated with a "ſlip" or "engobe," inſtead of a ſtanniferous enamel.

[31] Campori. Notizie della Majolica e della Porcellana di Ferrara. Modena, 1871, p. 39.

ſome ſecret in the compoſition, almoſt a monopoly of its uſe was there eſtabliſhed, for we have the evidence of well-known examples, that from the end of the firſt, to the commencement of the laſt quarter of the ſixteenth century, many pieces painted by the artiſts of Peſaro, Urbino, and Caſtel Durante, were ſent to Gubbio, there to receive the additional enrichment of the luſtre colours. Pieces, referred to more particularly in the notice of their reſpective fabriques, ſigned in blue by the artiſt Franceſco Xanto and others, have been ſubſequently luſtred at Gubbio, and again ſigned in the metallic pigment by the "Maeſtro" of that "botega."

At Diruta alſo its uſe appears to have been extenſive, though not to ſo excluſive a degree, nor on wares of ſuch high character, as at Gubbio, neither are we enabled, by the poſſeſſion of examples, to conclude that the works of other fabriques were ſent to Diruta for the additional embelliſhment.

This relic of Mooriſh and Perſian taſte, tranſlated from Peſaro, appears to have declined as rapidly at the potteries of that city as it became developed at Gubbio.

The crude drawing of the earlier ware improved but ſlowly; in 1502 tiles executed for the Palace at Peſaro were but of ſorry deſign; but it developed by the introduction of half tints, the colouring of the drapery, and in the compoſition of the groups of figures, inſpired by the works of Timoteo della Vite and other artiſts of the Umbrian ſchool. At Peſaro the art appears to have attained its higheſt perfection at the botega of the Lanfranco family, about 1540–45.

The eſtabliſhment of the Ducal Court at Urbino naturally drew more favour to the potteries of that city, and of its near neighbour Caſtel Durante. The latter of theſe appears alſo to have been a ſeat of this induſtry from very remote times, and not only to have furniſhed large quantities of glazed earthenware, but alſo artiſtic works of the higheſt merit. On this ſubject we learn much from the work of Signor Giuſeppe

Raffaelli,[32] who gives important hiſtorical information, derived from local documents and regiſters, and an extenſive liſt of artiſts and potters engaged at various periods in the work.

Caſtel Durante not only produced fine wares at home, but artiſts of great ability emigrated from her, eſtabliſhing themſelves at various places. Hence originally came the Fontana family, the moſt important producers of the higher claſs of decorative pottery at Urbino. At Venice Franceſco Pieragnolo in 1545, accompanied by his father, Gian-Antonio da Peſaro, formed a "botega," but his wares are not among the earlieſt dated pieces made in that city, where we know that M°. Ludovico was producing admirable works five years previouſly, and M°. Jacomo da Peſaro in 1542.

A member of the Fontana family, Camillo, younger brother of the celebrated Orazio, went to Florence, and another M°. Camillo to Ferrara in 1567, by the requeſt of the then reigning Duke, Alfonſo II.; in 1600 we find "Maeſtro Diomede Durante" had a pottery at Rome, producing pieces painted by Gio. Pavlo Savino, in the ſtyle of the Urbino groteſques on white ground, which had been brought to ſuch perfection by the Fontana family. Another artiſt of this family, Guido di Savino, is ſtated to have previouſly eſtabliſhed himſelf at Antwerp.

At Urbino the ſhaped pieces, the vaſes, ciſterns, &c. were of large ſize, admirably modelled, and richly "iſtoriata" with ſubjects from ſacred and profane hiſtory, poetry, &c., the produce of the celebrated Fontana "botega" being, perhaps, the moſt important. Here alſo worked the able artiſt Franceſco Xanto, from 1530 to 1541 (latterly in the pottery of Franceſco Silvano), ſo many of whoſe painted pieces were ſubſequently decorated with ruby and gold luſtre at Gubbio.

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[32] Memorie delle Majoliche Durantini. Fermo, 1846.

From 1520 to 1540 the art conſtantly advanced in this Duchy and had retained great perfection till 1560. It is probable that the potteries at Caſtel Durante were of earlier foundation than thoſe at Urbino, and, from their firſt eſtabliſhment to the decadence of the art, ſome of the moſt important and productive furnaces of the Duchy. Here ſeveral "boteghe" exiſted, one of which was under the direction of the Cavaliere Cipriano Piccolpaſſo, who, himſelf an artiſt, and a Profeſſor of Medicine, was doubtleſs well advanced in the chemical knowledge of his day. He worked about 1550, and has left the important and intereſting MS., entitled "Li tre Libri dell' Arte dell Vaſajo," [33] before referred to, and now in the Library of the South Kenſington Muſeum. It is to be regretted that this work, valuable and inſtructive as it is on the ſubject of the proceſſes of production and decoration, and containing many illuſtrative deſigns by the hand of the author, gives us ſo little hiſtorical information on the development of the art in the Duchy of Urbino, and ſtill leſs in other localities of Italy, many important potteries being entirely ignored. Paſſeri draws largely from this MS.

Guidobaldo I. was ſucceeded in the dukedom by his nephew, Franceſco Maria Della Rovere, in 1508, who, incurring the reſentment of Pope Leo X., was obliged by Lorenzo de' Medici to retire from his duchy into Lombardy, but was reinſtated in 1517. Rome was ſacked in 1527, and hiſtory accuſes that Duke of having permitted the horrible act without interfering to prevent it. He died from poiſon in 1538 at Peſaro, whither he had retired after a reverſeful life and reign. His Ducheſs was the excellent Leonora Gonzaga, daughter of Franceſco Marquis of Mantua. She built a palace near Peſaro,

[33] This MS. was printed and publiſhed at Rome in 1857, and a tranſlation in French at Paris in 1841, both editions with engraved copies of the numerous deſigns.

known as the "Imperiale," richly decorated by able artiſts, among whom was Raffaelle dal Colle, whoſe deſigns were alſo adopted for the maiolica ware. The frequently repeated error of aſcribing the actual painting, as alſo the making deſigns for this ware, to the great Raffaelle Sanzio, may probably have ariſen from the ſimilarity in the Chriſtian names of theſe artiſts.

The development of the manufacture in the Duchy of Urbino may be conſidered to have attained its culminating point about 1540, after which, for ſome twenty years, it continued in great excellence both as regards the "iſtoriati," and more particularly in the ſhaped pieces decorated with the ſo-called "Urbino arabeſques," on a clear white ground; ſubjects painted in medallions, ſurrounded by groteſques of admirable invention and execution, after the ſtyle known as "Raffaelleſque." But excellent and highly decorative as are the finer products of this period from the furnaces of the Fontana of Urbino, or of the Lanfranchi of Peſaro, to the true connoiſſeur they want the ſentiment, and expreſſive drawing, the exquiſite finiſh and delicacy, the rich colour, and the admirable deſign of the earlier works produced at the Caſa Pirota in Faenza, at Forlì, Caſtel Durante, Siena, and Caffaggiolo, in the latter years of the fifteenth and the firſt quarter of the ſixteenth centuries (1480 and 1520), and by M°. Giorgio at Gubbio, many of which rival in beauty the exquiſite miniature illuminations of that palmy period of Italian art. The ſervice in the Correr Muſeum in Venice, ſuppoſed to have been painted by an unknown artiſt of Faenza, and dated 1482, is of high quality; we poſſeſs in the South Kenſington Muſeum works by his hand, particularly a plaque or tile, on which is a repreſentation of the Reſurrection of our Lord (No. 69, p. 531), worthy of being ranked with the higheſt productions of pictorial art. The borders of groteſques on the plates of this earlier period differ greatly from thoſe of the Urbino factories of the middle time, being generally grounded on dark blue or yellow, and executed with great delicacy of

touch and power of colouring; the centres of the ſmaller pieces are uſually occupied by ſingle figures, ſmall medallion ſubjects, portrait heads, amorini, ſhields-of-arms, &c.; frequently they were intended for "amatorii" or love tokens. Some of the moſt careful and highly finiſhed productions of M°. Giorgio are of this early time, before he was in the habit of ſigning with the well-known initials M° G°; the earlieſt ſo ſigned being the admirable St. Francis tazza in this Muſeum, dated 1517.

We may therefore affirm that the choiceſt works in Italian pottery were produced during a period which extended from 1480 to 1520 or 1530; thence till 1560 was its meridian, although ſome fine works were produced at Urbino by the Fontana till 1570; before that time the ruby luſtre had been loſt, and ſoon after rapid decadence of deſign and execution reduces all to painful inferiority.

Guidobaldo II., who had ſucceeded to Franceſco Maria in 1538, wanted the force of character and nice appreciation of the higher literature and art which had diſtinguiſhed his father; but he was a great patron of the ceramic productions of his Duchy, and ſought to improve the deſigns uſed by painters on pottery, by the introduction of ſubjects of higher character and compoſition. With this view, laviſh of expenſe, he bought original drawings by Raffaelle and the engravings of Marc Antonio from that maſter's deſigns. He alſo invited Battiſta Franco, a Venetian painter, highly lauded by Vaſari for his knowledge of antiquity, and who ſays of his drawings, "nel vero per fare un bel diſegno Battiſta non avea pari," that he was unequalled.

The Duke uſed to make preſents of ſervices to contemporary princes and friends. One, given to the Emperor Charles V., a double ſervice, is mentioned by Vaſari, the vaſes of which had been painted from the deſigns of Battiſta Franco; another, from the Ducheſs to Cardinal Farneſe. Franco is ſtated to have remained, and died in the Duke's ſervice.

Raffaelle dal Colle prepared deſigns, and cartoons were ordered from the great artiſts of Rome, as recorded in letters addreſſed by Annibal Caro[34] to the Ducheſs Vittoria in 1563, and by Il Caſa as mentioned by Paſſeri.

A ſervice was alſo ſent to Philip II. of Spain, which it is ſaid was painted by Raffaelle Ciarla and Orazio Fontana, after the deſigns of Taddeo Zuccaro.

Another ſervice, of which pieces are extant, was given by the Duke to the Frate Andrea da Volterra, his confeſſor.

For the Spezieria, or medical diſpenſary, attached to his own palace, he ordered a complete ſet of vaſes and drug pots; for theſe, deſigns were prepared by B. Franco and Raffaelle dal Colle, and executed at the botega of Orazio Fontana, by whom ſome of the pieces were painted. They were ſubſequently preſented by Duke Franceſco Maria II. to the Santa Caſa at Loreto, where the greater part of them are ſtill preſerved. They are deſcribed in D. Lugio Granuzzi's work;[35] and ſome of them were engraved by Bartoli.

The ſtory tells us that ſo highly were they eſteemed by Chriſtina of Sweden that ſhe offered to buy them for their weight of gold, after a grand Duke of Florence had more prudently propoſed an equal number of ſilver veſſels of like weight.

We ſhall again refer, and more in detail, to theſe ſervices, ſpecimens of ſome of which have deſcended to our time.

Orazio Fontana, the great artiſt potter and painter of Urbino, worked for the Duke from 1540 to 1560, and carried the art to the higheſt perfection; for a more detailed account of this family the reader is referred to the introductory notice on the Urbino fabrique. Paſſeri ſtates that Orazio had no equal in the execution of his paintings, the diſtribution of his

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[34] Vide Annibal Caro Lettere, *vol.* iii.

[35] Relazioni iſtorica della Santa Caſa in Loreto dall Arciprete D. Lugio Granuzzi. Loreto, 1838.

colours, and in the calculation of the effect of the fire upon them in the production of his wares. He alſo quotes various contemporary authors who ſpeak of the excellence of the maiolica of this period.[36]

The extravagant expenditure of the Duke rendered it neceſſary for him to contract his eſtabliſhment, and Raffaelle dal Colle left his ſervice.

Orazio Fontana and Battiſta Franco were dead, and works of an inferior claſs only were produced from the deſigns of the Flemiſh engravers. From 1580 the decline of the art was rapid. It met but ſmall encouragement from Duke Franceſco Maria II., who ſucceeded in 1574, except during his reſidence at Caſtel Durante, where it ſtill, though feebly, ſurvived.

He abdicated in favour of the Holy See, and died in 1631. The rich collections of art ſtill remaining at Urbino became the property of Ferdinand de' Medici, who had married the Duke's granddaughter, Vittoria, and were removed to Florence.

Artiſtic manufactories had, in addition to thoſe of the Umbrian Duchy, greatly increaſed in various parts of Italy under the encouragement of powerful local families; but none appear to have attained to higher excellence than thoſe of Tuſcany, where, we agree with M. Jacquemart in thinking, that the tin enamel was firſt uſed in Italy. This opinion is confirmed by Paſſeri,[37] who ſtates that "Majolica fina" was known in Florence long before it was manufactured at the Umbrian potteries.

At Caffaggiolo, under the powerful patronage of the Medici, and at Siena, ſome of the moſt excellent pieces of this beautiful pottery were produced, rivalling, but not ſurpaſſing, the fine examples of Faenza.

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[36] Paſſeri, Op. Cit., *pp.* 34, 35, 46, 47, 57, &c.

[37] Iſtoria, *p.* 27, ed. Peſaro, 1857.

The Tuſcan pieces are remarkable for their rich enamel, for the force and brilliancy of the colours, and for the execution and deſign of the groteſque borders and other decoration; a deep rich blue, a peculiar opaque but bright red, and a brilliant yellow, are characteriſtic pigments. The exiſtence of the former fabrique has been made known to us only by the inſcription of the name on ſome few pieces preſerved in the cabinets of the curious. From their ſtyle, and the mark accompanying the inſcription, we are enabled to detect many examples, ſome of which bear concurrent teſtimony in the ſubjects connected with the hiſtory of the Medici family, with which they are painted. The well-known plate on which a painter is repreſented engaged in executing the portraits of a noble perſonage and his lady, who are ſeated near, and which were ſuppoſed to be intended for Raffaelle and the Fornarina, which beautiful example is now in this Muſeum, acquired from the Bernal Collection, is a fine ſpecimen of the work of perhaps the moſt able artiſt engaged at this pottery. (No. 1717, p. 119.)

At Siena alſo admirable works were produced, but we are diſpoſed to think that their inſpiration was derived from Caffaggiolo, whence alſo her potters probably received inſtruction in the application of the ſtanniferous enamel. Some pieces of the latter end of the fifteenth century are with probability aſcribed to Siena, and dated pieces as early as 1501. Tiles alſo from the ſame fabrique are remarkable for the excellence of their groteſque borders, on an orange yellow ground, having centres painted with great delicacy, ſome unuſual examples having a black ground to their decorative borders.

Rome and the South of Italy do not appear to have produced meritorious works in this field, during the period of its greateſt excellence in the Northern and Tuſcan ſtates, and it is not till the diſperſion of the artiſts, conſequent upon the abſorption of the Umbrian Duchy into the Pontifical States,

that we find a Durantine eſtabliſhing a pottery at Rome, and producing in 1600 an inferior repetition of the groteſque ſtyle ſo admirable in the hands of the Fontana, half a century earlier at Urbino. The decadence was rapid; an increaſed number of inferior potteries produced wares of a lower price and quality; the fall of the Ducal houſes which had ſo greatly encouraged its higher excellence as a branch of fine art, together with the general deterioration in artiſtic taſte, alike tended to its fall. Paſſeri laments the taſte which denounced maiolica as vulgar, and ſupplanted it by Oriental porcelain, then becoming more attainable; but we muſt bear in mind that the wares of Italy had really become inferior and coarſe, from the cauſes above narrated, and although he naïvely and ſtrongly expreſſes himſelf againſt the preference given to thoſe wares decorated with Chineſe paintings, "no better in deſign than thoſe on playing cards," and thus ſhowing "the degeneracy of an age when the brutal predominates over the intellectual faculty of man,"[38] he perhaps did not make allowance for the fact, that ſpecimens of the good period of the art, alone really admirable, were only in the hands of the great, and that the deſigns of the immortal Raffaelle, as copied by the later maiolica painters, were but poorly repreſentative; moreover, the ſuperior hardneſs and excellence of Oriental porcelain over glazed earthenware could but be apparent, and the worthy Abbé was perhaps too much biaſſed in favour of his beloved pottery, then only collected by virtuoſi, and preſerved in muſeums.

His influence, and that of others, prompted a revival in the production of native decorative earthenware in various parts of Italy, as alſo in the reſt of Europe. The efforts made to imitate true porcelain, were reflected by improvements in the quality and decoration of enamelled earthenware, and in the laſt

[38] Paſſeri, *ch.* xx.

century we find potteries in various parts of Piedmont and Lombardy, Venice, Genoa and Savona, Urbino and Peſaro, Siena, Caſtelli, Florence and Rome, producing wares of greater or leſs artiſtic excellence. But although careful drawing is occaſionally found, as on ſome of the pieces painted by Ferdinando Maria Campana, at Siena, from the prints of Marc Antonio, &c., and ſome charming deſigns with borders of amorini among foliage, and ſubject pieces of great merit from the Caſtelli fabrique; and although the "technique" of the manufacture is alſo of great excellence, the ornamentation wants that maſculine power of colouring and vigour of the renaiſſance, ſo ſtrikingly apparent upon the better productions of the older furnaces, and the admirable delicacy and richneſs of effect to be ſeen upon the earlier works.

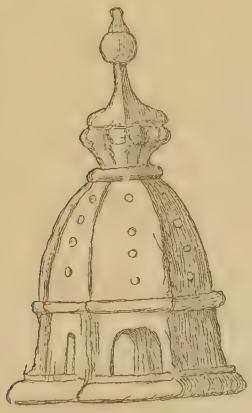
The endeavours made throughout Europe to diſcover a method of making porcelain, ſimilar in its qualities or approaching to that imported from China, had commenced in the ſixteenth century. In this direction alſo royal encouragement was of the greateſt value, and we find that earlieſt in the field of diſcovery was, as naturally might be expected, that country in which the enamelled earthenware had previouſly reached its higheſt perfection. Under the patronage of the Grand Duke Francis I., about 1580, experiments were made which at length reſulted in the production of an artificial porcelain of cloſe body and even glaze. The exiſtence of ſuch a production, and the hiſtory of its origin, have been revealed to us only within the laſt few years, and we are indebted to Dr. Foreſi, of Florence, for having made this diſcovery, ſo intereſting in the hiſtory of the ceramic arts. He had noticed and collected ſome pieces of a porcelain of heavy nature and indifferent whiteneſs, decorated in blue, with flower and leafage pattern of ſomewhat Oriental ſtyle, but at the ſame time unmiſtakably European, on ſome of which pieces a mark occurs conſiſting of the capital letter F, ſurmounted by a dome. The

earlieſt recorded European porcelain had heretofore been that produced by Dr. Dwight, at Fulham, in 1671,[39] and that of St. Cloud in France, about 1695, but the ſpecimens found by Dr. Foreſi were manifeſtly not attributable to either of theſe or any other known ſources. Further reſearches brought to light a piece of the ſame ware on which the pellets of the Medici coat were ſubſtituted for the more uſual mark, and led to a ſearch among the records of that houſe. Dr. Foreſi was rewarded for his trouble by the diſcovery that the above-named duke had actually cauſed experiments to be made, and had eſtabliſhed a private fabrique in connexion with his laboratory in the Boboli Gardens. The Magliabecchian Library yielded an important manuſcript compilation, by ſome perſon employed by the Duke, giving the nature of the compoſition, and details of the production of this ware. The marks on the pieces explained the reſt. The Medici arms and the initials F . M . M . E . D . I . I., reading "Franciſcus Medici Magnus Etruriæ Dux Secundus," on one important piece now in the collection of the Baron Guſtave de Rothſchild, of Paris, clearly attached it to his reign, while the letter F, the initial of the

[39] In the patent granted to John Dwight on 23rd April 1671, occurs the paſſage, "The miſtery of tranſparent earthenware, commonly known by the name of porcelaine or China and Perſian ware, as alſo the miſterie of the ſtone ware vulgarly called Cologne ware," &c. It is a queſtion whether the "Perſian ware" here ſpoken of is the "Gombrön" ware, or a true Kaolinic porcelain made in, or imported from, Perſia. The beautiful coloured earthenware now uſually known as Perſian and Rhodian, was highly prized at that and an earlier period in England, as proved by extant ſpecimens carefully mounted in ſilver; theſe were then known as "Damas" or "Damaſcus" ware, under which term we believe that the Rhodian as well as the Syrian varieties were included. In the notice upon that ſection of the Catalogue it will be ſeen that we propoſe to reſtore this appellative to thoſe wares generally, in lieu of the leſs correct one, "Perſian," by which they are now known. The pieces in ſilver mounts, of the date of 1596, though apparently of the Rhodian variety, were doubtleſs then known as "Damas" ware.

city, and the dome of her cathedral, of which ſhe was ſo proud, equally pointed to the place of its production.

Another exceptionally fine and intereſting piece has recently been acquired in Italy by Signor Aleſſandro Caſtellani. It is a ſhallow baſin, in the centre of which the figure of St. Mark, with the lion, is painted in the uſual blue pigment, and in a manner which ſtamps it as the work of a maſter's pencil. What makes this ſpecimen particularly intereſting is the exiſtence of a monogram, compoſed of the letters G. and P., which is painted on the volume held beneath the lion's paw, while on the reverſe of the piece the uſual mark occurs, as given in the accompanying facſimile.[40] It has been ſuggeſted that this



monogram may be that of Raffaelle's great pupil, Giulio Pippi *detto* Romano, and that, as it has been ſtated that he occaſionally painted upon enamelled earthenware, it may be conſidered as a work of his hand. We ſhould, however, be more diſpoſed to look upon it as a parallel inſtance to that recorded

40 We are indebted to Signor Caſtellani for this facſimile.

among the marks (No. 8) of the Faenza fabrique, where the monogram and the rebus uſed by Garofalo are painted on the reverſe of a fragment of that ware. That the deſigns were from the hands of thoſe maſters is probable, and that their execution on the wares was by the hands of able ceramic painters is equally ſo. There is, however, no ſubſtantial reaſon why Giulio Romano may not have painted the piece in queſtion, as the deſign being executed ſimply in the one blue colour would not neceſſitate that technical knowledge of the application of the enamel pigments requiſite where ſeveral are employed, except that unfortunately Giulio Romano died in 1546, whereas the Medici porcelain does not appear to have been perfected before 1580.

Further reſearches, recorded by M. Jacquemart,[41] have brought to light, from the laboratory book of the Duke Francis, details of the experiments, which continued from 1575 to 1587, and where it is recorded that about 1581 they ſucceeded in making a paſte containing a ſmall quantity of kaolin from Vicenza.

Although we poſſeſs ſpecimens as well as hiſtorical data of this Florentine porcelain, it would ſeem from inveſtigations by the Marquis Giuſeppe Campori, that Venice and Ferrara may claim an even earlier diſcovery of this art, which he believes to have been known in the former city as early as, or previous to 1519, and in the latter, under Duke Alfonſo II., in 1561. For further remarks on this ſubject the reader is referred to the introductory notice on the Ferrara fabrique.

We allude to this porcelain,[42] although not among the claſſes of wares to which this volume is confined, becauſe it is

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[41] Gazette des Beaux-Arts, 1ſt Dec. 1859, Merveilles, 2e ptie, *p.* 135, *et ſeq.*

[42] Only twenty-five pieces of this rare porcelain are compriſed in the liſt of all hitherto diſcovered and recorded by Dr. Foreſi in his pamphlet "Sulle Porcellane Medicie." Firenze, 1869. (Mr. Chaffers, in his laſt edition, 1870, only gives nineteen.) Of

ſo important an epiſode in the narrative of the riſe and progreſs of ceramic induſtry in Italy; and from its exceptional nature, one at leaſt of the ſpecimens being abſolutely decorated by an artiſt whoſe handiwork is to be recogniſed upon pieces of the Urbino enamelled earthenware. The fine "Brocca," 15 inches high,[43] belonging to the Baron Guſtave Rothſchild, is ſurmounted by an elegantly formed handle, ſpringing from groteſque winged maſks, modelled in relief. The body is decorated with two belts of groteſques, divided by a narrower one, on which are maſks and ſcroll ornaments; beneath theſe is a band divided into arched panels or compartments, in each of which is a flower in ſomewhat Perſian taſte. Theſe groteſques are executed with great freedom and force, and at the ſame time with a careful finiſh and delicacy, and in the manner of an unknown painter who worked at the botega of Camillo Fontana.

It remains to us only to notice the productions of the preſent day, many of the more meritorious of which are only imitations (in ſome inſtances, we regret to ſay, produced for fraudulent purpoſes) of the more excellent works of an original period of art; and to give ſome account of the mode of manufacture, the forms and uſes of the pieces, and the manner of their decoration.

The firſt ſucceſsful attempt at re-producing the Italian enamelled pottery of the renaiſſance from original models was, we believe, made at Doccia, the manufactory belonging to the Marquis Ginori, near Florence. The greater number of theſe

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theſe, three examples are in the South Kenſington Muſeum, five in that of Sèvres, three belong to Baron Guſtave de Rothſchild of Paris, two to the Queen of Portugal. Of the plates, the ownerſhip of which was unknown to Dr Foreſi, one belongs to the Rt. Hon. W. E. Gladſtone and one to the writer. To this liſt may be added the baſin now in the hands of Signor Aleſſandro Caſtellani, the only piece bearing a monogram.

[43] This fine piece is admirably illuſtrated by an etching accompanying M. Jacquemart's paper in the Gazette des Beaux-Arts, 1859, *vol.* iv. *p.* 286, and in his larger work on porcelain.

pieces were firſt made for an unprincipled dealer of that city, who ſupplied the models, and by whom, and his agents, they were more or leſs ſcratched, chipped, and otherwiſe "doctored" to look like old, and impoſed upon unwary purchaſers at high prices. The writer recollects ſome of theſe ſpecimens which were, years ſince, offered to him at Leghorn by an Engliſh tradeſman of repute (himſelf probably deceived), to which a family hiſtory had been attached, their reputed owner, the Marquis ———, being under the neceſſity of parting with them, &c. Since that period the productions of Doccia have improved, the luſtre pigment has been re-produced,[44] and theſe revivals have been juſtly admired at various international exhibitions of art and induſtry, as legitimate works of the manufactory.

But a ſtill better imitation of the metallic luſtre of Gubbio has been produced by an artiſt of that city; and at Siena ſome excellent copies of tiles and other pieces have been made; ſo alſo at Faenza. Bologna, too, has copied the rilievos of Della Robbia, and as with thoſe produced at Doccia, may be purchaſed new of the makers, or found, ſcratched and dirty, in various curioſity ſhops throughout Europe, ready to paſs for old, ſome of the worſt being occaſionally ſigned as by Luca to enhance their intereſt. It is to be regretted that ſome few of ſuch, as well as admirably executed terra-cottas, have found their way into public muſeums under a falſe paſſport.

At Naples reproductions of the wares of Caſtelli are well executed.

In France the excellent reproductions of Perſian and Rhodian wares by Deck, and ſome good imitations of the Italian enamelled and luſtred pottery by various artiſts; and in

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[44] Some experiments recently made by Mr. De Morgan, of Fitzroy Square, to reproduce the ruby luſtre in greater perfection, have given promiſing reſults.

England the pieces produced by Minton, Wedgwood, and other manufacturers, have led to modifications and adaptations, reſulting in an important development of this branch of artiſtic pottery.

CHAPTER II.

Manner and Materials of Production, Forms, Decoration, Uses, &c.

Abſtract from the MS. of Piccolpaſſo.

E are fortunate in poſſeſſing a manual of the Italian potters' art of the ſixteenth century, in the manuſcript by the "Cavaliere Cipriano Piccolpaſſi Durantino," as he ſigns his name on the title page of his work. Nearly all the information on this branch of the ſubject, conveyed to us by Paſſeri, and ſubſequently by Sig. Giuſeppi Raffaelli, and other writers, has been gathered from that MS., written in 1548. We think we cannot do better than go at once to this fountain head, and epitomize the information it conveys.

After a "prologo," in which our worthy author defends himſelf from the invidious remarks of others, he tells us how the earth or clay brought down by the river *Metauro*, was gathered from its bed during the ſummer when the ſtream was low, and by ſome was made into large balls, which were ſtowed in holes (*terrai*) purpoſely dug in the ground; by others it was previouſly dried in the ſun; here it remained to mellow and purge itſelf from impurities, which otherwiſe would be injurious. This ſame method of gathering the material for the foundation of the

wares was adopted in the March of Ancona, the Romagna at Faenza (noted for its vaſes), Forlì, Ravenna, Rimini, and alſo, as he is informed, at Bologna, Modena, Ferrara, and in Lombardy, and other places. At Venice the earth of Ravenna and Rimini is worked, although they frequently uſe that dug at Battaglia, near Padua, but for the better ſort that of Peſaro.

He alſo tells us that in Corfu the brothers *Giovanni* and *Luzio Tiſeo*, of Caſtel Durante, made uſe of a clay gathered from the ſides of a mountain after rain.

In the March of Ancona and at Genoa, the clay was ſometimes dug (*di cava*), as was alſo the caſe in Flanders: that is to ſay, at Antwerp, where the art had been introduced by one *Guido di Savino, Durantino*, and was ſtill kept up by his ſons; whilſt at Lyons it was furniſhed by the Rhone. At Spello, in Umbria, a white earth called *terra creta* is gathered by digging parallel ditches. In Italy the earth of a light colour is better adapted for making vaſes, and finer ſorts, being leſs heavy; whereas the more ſolid red clay is uſed for coarſer wares, tiles, &c. The (natural) "bianco allattato" is procured by mixing the earth (of Spello?) with water, and paſſing it in a liquid ſtate through ſieves, &c.; this is uſed as a coating over certain vaſes once baked (an *engobe* or *ſlip*).

Our author enters into further details of the method of gathering the potters' clay where there are no rivers, by digging a ſucceſſion of ſquare pits connected by a channel, in the depreſſions between hills, into which the earth, waſhed by ſhowers of rain, is collected and refined in its paſſage from pit to pit.

The earth for inferior wares is collected on a table and well beaten with an iron inſtrument, weighing twelve pounds, three or four times, kneading with the fingers as a woman would do in making bread, and carefully removing all impurities; it is then formed into maſſes, from which a piece is taken to work upon the wheel or preſs into moulds.

If the earth is too "morbida" it is placed upon the wall or

houſe top, on ſieves, through which it is waſhed by the rain, and gathered in old broken vaſes, &c., placed beneath.

For making wares "all' urbinate" (meaning probably with a white ground) the dug clay ought to be white, for if of a blue colour it will not take the tin glaze; this, however, is not objectionable if it is to be covered with a ſlip of "terra di Vicenza" (a white clay), a method which he terms "alla caſtellana." But it is the reverſe with the clay gathered from the beds of rivers, the blue in this caſe being of the better quality.

We are told that nearly all kinds of work can be executed upon the potter's wheel (*torno*), excepting pieces of angular or oblong ſhape; and a liſt is given of the forms which can be made; namely:—

Scudelle / *Scudellini* } *con orlo e ſenza* -	Large and ſmall ſhallow bowls on low feet, with or without rims.
Boccali / *Fogliette* } *con bocca e ſenza* -	Large and ſmall jugs, with or without ſpouts.
Bacile / *Bronzo* } *cavati dall' argento* -	Large diſhes and vaſes, formed after pieces in ſilver.
Fiole da tener olio, aceto, ed acqua.	Bottles or cruets for oil, vinegar, and water.
Fiaſchi da vino, aceto, ed acqua -	Flaſks for wine, vinegar, and water.
Albarelli da ſpezierie e da confezioni.	Drug pots, and jars for conſerves.
Lettovari ed unguenti - -	Pots for ointments, pomades, &c.
Tazzoni o vogliam Confettiere -	Tazzas for ſweetmeats.
Ongareſche dette in Vinegia Piadene.	Cups on feet, called "piadene" in Venice.
Piatti ſtrati o vogliam piani -	Flat plates.
Piatti con fondo, piede e ſenza -	Plates with ſunk centres, with or without feet.

Tondi con il fondo e ſenza -	Wide bordered plates, with or without ſunk centres.
Saliere a fongo - -	Circular ſalt-cellars.
Tazzine o vogliam ciotolette -	Small cups.
Diverſi vaſi cavati dall' antico -	Various vaſes, after the antique.
Vaſi a pera ed a palla - -	Pear-ſhaped and globular vaſes.
Vaſi da due corpi - -	Double-bodied vaſes.
Vaſi a torre - - -	Tower-ſhaped vaſes.

It is difficult for us now, to apply theſe names with accuracy to the variouſly ſhaped pieces, and the more ſo, as we are informed, that in our author's time various names were given by different artiſts and at different potteries to the ſame form. Thus the "Vaſo a pera" was alſo known as "Vaſo da due maniche" and "Vaſo Dorico;" and the body of ſuch a vaſe was by ſome made in one piece, by others in two or three, making joints at the lower part and at the inſertion of the neck, and uniting them by means of lute (*barbatina*). Theſe vaſes and jugs with pyriform bodies, moulded handles, and ſhaped ſpouts, or lips, were known as "a Bronzo antico" (Fig. 1), their forms, doubtleſs, being derived from the antique bronze veſſels diſcovered in excavations. The ſhaped and pendent lips, we are told, are firſt formed upon the wheel as a projecting mouth or rim, the ſides of which are cut away by means of a piece of wire, leaving the ſpout of the required outline, and ſhaping and finiſhing it off dexterouſly with the hand aſſiſted by pieces of wood called *ſtecca*.

Fig. 1.

Some of theſe pieces have a ſtopper fitting into the neck by a ſcrew, the worm of which is worked upon it by means of a piece of wood (*ſtecca*) formed with projecting teeth, the in-

terior of the neck being furniſhed with a correſponding ſunken worm. The details of all theſe methods are illuſtrated on the third table of his atlas of plates. After telling us that the *albarello* (Fig. 2), or drug pot, univerſally known under that name, is made of different ſizes and always of one piece, our author deſcribes the manner of forming the *Vaſo ſenza bocca* (Fig. 3), a ſort of puzzle jug with hermetically fixed cover on the top and an opening beneath the foot, from which an inverted funnel riſes inſide the body of the vaſe. To fill it, the piece muſt be inverted, and the liquid poured into the funnel at the foot, and may be again poured out at the ſpout, when required, in the ordinary way, the vaſe having been placed upright.

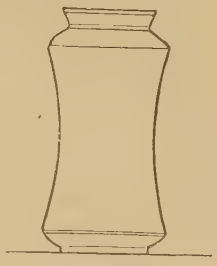

Fig. 2.

Fig. 3.

We then have a minute deſcription of the potter's bench and wheel, with exact directions for its conſtruction, which is ſimple and effective, not differing materially from that in general uſe; telling us alſo what forms of pottery are made upon that variety, or addition to the table of the wheel, called "ſcudella," which differs from the ordinary flat circular diſk, known as the "mugiuolo" only in having a ſemi-globular piece of wood attached to its ſurface.

It is hardly neceſſary to give another liſt of the forms made upon one or other of theſe tables, but we may follow our author in his deſcription of that ſet of five, or ſometimes nine ſeparate pieces, which, fitting together, form a ſingle vaſe (Fig. 4). Theſe ſets, known as "ſcudella da donna di parto"

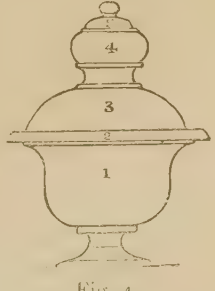

Fig. 4.

or "vaſi puerperali," were made for the uſe of ladies in their confinements, and conſiſt of the following pieces:—(1.) The broth baſin or *Scodella*, on raiſed foot. Over this fits the lid (2), which alſo does duty as a plate (*Tagliere*) for the roll or ſlice of bread; inverted over this is the drinking cup. (3.) *Ongareſca*, upon the foot of which fits the ſalt cellar, *Saliera* (4), ſurmounted by its cover (5). Piccolpaſſo tells us that they were ſometimes alſo made of nine pieces, but he does not give the particulars of their arrangement.

Single portions of theſe are to be found in collections, but the writer is not aware of any one complete ſet having been preſerved.

In figure 30 A. B. of his atlas we are furniſhed with the diameters and height of the pieces generally made at the author's pottery, which were in all probability the uſual dimenſions in vogue at the time he wrote, but need not be repeated in this notice.

Uſing either the *mugiuolo* or the *ſcudella*, the maſs of clay, placed upon the diſk, is revolved by the wheel and faſhioned into form with the hands, aſſiſted by variouſly ſhaped pieces of flat wood (*ſtecche*) and moulding tools of iron (*ſerri*), all of which are figured in his deſigns.

The forms of the ſeggers [45] (*caſe*) and the compoſition of the clay of which they were made, as alſo of the *tagli*, *punte*, *ſmarelle*, *pironi*, &c., variouſly formed tripods and ſupports for holding the pieces to be fired, are given us in detail and accompanied by deſigns. The clay conſiſts of a mixture of the red earth uſed for coarſer wares, and the white, which is reſerved for vaſes and finer pieces. Of this mixture the ſeggers are formed upon the wheel, with openings cut through the ſides and bottom.

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[45] Seggers are caſes made of fire-clay and pierced with holes; in theſe the finer wares are baked, being thus protected from dirt or accident in the furnace.

Shaped pieces with ornaments in relief, maſks, ſpouts, handles, &c. are formed in moulds made of plaſter of Paris (*geſſo*) upon the original models. Upon this ſubject our author refers to the 8th book of the "Pirotechnica" of S. Vaunuccio Beringuccio, but he nevertheleſs gives us the method adopted by himſelf. The mould being ready, the potter's clay is formed into a cheeſe-ſhaped maſs, of a diameter ſuitable to the ſize of the mould; from this ſlices are cut by means of a wire worked over two pieces of wood of the thickneſs of the required ſlice, and placed at either ſide of the cheeſe of clay. A ſlice of even thickneſs being thus obtained it is preſſed by the hand into the hollows of the mould; that for the other ſide of the piece is then ſteadily preſſed over the clay which occupies the correſponding mould, and the exceſs exuding from the edge between is neatly cut away. The foot would be ſimilarly formed in another mould, and ſubſequently attached to the bowl by means of lute (*barbatina*).

This lute is made of the finer quality of clay, much worked and allowed to dry, then mixed with a certain quantity of the ſhearings of fine woollen cloth, kneaded with water, and diluted to the conſiſtence of thick cream.

To make ſhaped vaſes or ewers (*bronzi antiche*), a mould is formed to each ſide of the piece, uniting longitudinally at the handle and ſpout; the clay preſſed into each of theſe is neatly cut from the edge by means of the *archetto*, a wire ſtrained acroſs a forked ſtick, and joined to the correſponding ſide with *barbatina*, by which alſo the handle, formed in another mould, is attached to the piece, the inſide being ſmoothed at the joint by means of a knobbed ſtick (*baſtone*). The pieces known as "abborchiati," ſuch as ſalt-cellars with ornaments in rilievo, are formed in the ſame manner, as are alſo the "ſmartellati" or tazze, &c. formed after the manner of pieces in beaten metal (*repouſſé*) with boſſes and radiating compartments in relief. Of theſe many exiſt in collections, the majority

decorated with yellow and white groteſques, relieved by green, &c. on a dark blue ground, and with central medallions painted with heads or figures of the young St. John and other ſaints or cupids, on yellow ground, are uſually, and perhaps rightly, aſcribed to the fabrique of Faenza. It is, however, clear, from the drawing given by Piccolpaſſo (Tav. 11, fig. 44), that ſuch pieces were alſo made at Caſtel Durante, and it is perhaps difficult to diſtinguiſh between thoſe produced at one or the other fabrique. They were alſo made at Gubbio. The baſket-like pieces (*caneſtrella*) were ſimilarly moulded.

Having told us in his firſt book the nature of the clay and the manner in which it was formed into ſhape by turning or by moulding, Piccolpaſſo in his ſecond book gives the receipts and methods of preparing the glaze and colours, beginning with the "marzacotto," the ſilicate of potaſs, or glaſs, which is the foundation of all glaze.

He begins by telling us that, when in November and December the wines are racked from the lees, theſe laſt (*feccia*) ſhould be gathered on filtering bags and made into balls, which, being dried, are burnt with the addition of a few dry ſticks in a place at ſome diſtance from the town, on account of the bad ſmell which they emit; they are ſurrounded by a low wall of brick or ſtone, and the pure white aſh is collected in jars or barrels, ſlightly moiſtened to make it adhere together, and reſerved for uſe. This is the potaſh or alcaline element, and is preferred to that made by burning the tartar (*grepola*) collected by ſcraping from the wine caſks and burnt upon large unglazed pans placed over the furnace, although this laſt is uſed by thoſe who make vaſes "alla Caſtellana" (? ſgraffiato ware).

The next element is the ſiliceous ſand, beſt procured from San Giovanni, near Terina, beyond the Arno in Tuſcany; the which is white and clear as ſilver, heavy and free from im-

purity, and is known as "rena di San Giovanni." Another kind, but of leſs excellent quality, comes from the Lake of Perugia; it is not ſo white. In Venice and at Padua they uſe a red-coloured ſand from Udine, while at Verona and in Corfu certain ſtones with clear ſilvery centres are burnt and reduced to powder for the purpoſe. Of theſe ingredients—

Rena (ſand) -	-	lbs. 30
Feccia (potaſh) -	-	„ 10 to 12

are intimately mixed together, and kept in earthen jars ready for fuſing.

The preparation of the "Bianchetto" is next deſcribed.

Take of the beſt Flanders tin (*ſtagno*) as much as you require, and melt it in a clean iron or earthen veſſel, from which it is to be poured into one of wood, and kept rapidly ſtirred with a wooden peſtle; it will be converted into cinders (oxide of tin); another method is to ſqueeze the melted metal through a cloth. Then lay a ſheet of paper on a common earthen pan, and ſpread the oxide, covering it with a broken diſh or pieces open at the ſides, that the fire may enter when it is baked.

For the "Verde" or green colour, take ſome pieces of old copper and expoſe them to the fire in a ſhallow pot; it is better when it becomes of a red colour than when black, which proves it to be too much burnt, and requires to be mixed with alternate ſtrata of ſulphur and ſalt and again placed in the furnace. So prepared and powdered it is known as "ramina" or "rame aduſto." Then take—

Antimonia -	-	lb. 1 or 3
Ramina - -	-	„ 4 „ 6
Piombo (*bruſciato*)	-	„ 1 „ 2

well mixed and pounded together. The antimony comes from Siena, and from the Maremma and Maſſa, but that received from Venice is the beſt.

The "Zallo," or darker yellow, is produced by the ruſt of iron, the beſt being that ſcaled from off old anchors; this is to be burnt in an earthen pot. Some afterwards ſoak it in urine, and others burn it with ſulphur, as above deſcribed for the copper. Of theſe—

Ferracia -	-	lb. $\frac{1}{2}$	2 or $1\frac{1}{2}$
Piombo -	-	,, $1\frac{1}{2}$	5 ,, 2
Antimonia -	-	,, 1	3 ,, 2

Some add a little *feccia;* the whole is then well pounded together and placed on paper in a diſh.

The "Zallulino," or paler yellow, is made with—

Antimonia -	-	lb. 1	or 2
Piombo -	-	,, $1\frac{1}{2}$	,, 3
Feccia (*once una*)	-	oz. 1	,, 1
Sal comune ,,	-	,, 1	,, 1

Theſe are all the made or compounded pigments uſed in the art; the natural ones are: Zaffara, called alſo "azzurro," for producing a blue colour, and which is brought from Venice; and Manganeſe, which is found in the neighbourhood, or brought from Tuſcany.

We are then told the manner of conſtructing a reverberatory furnace, in which the tin and lead can be oxydized, and which is built of brick with an earth called "ſciabione," probably a ſort of fire-clay. It conſiſts of an elongated ſquare ſtructure, divided longitudinally into two compartments, in one of which is placed the fire, while the other is occupied, on a higher level, by a ſhallow tray or trough made of *tufo*, a volcanic ſtone, or of brick work, to contain the metals, upon and over which the flame of the burning wood is made to play in its paſſage to the draft hole at the end. The metals are always mixed in the proportion—

Tin (*Stagno*) -	-	lb. 1
Lead (*Piombo*)-	-	,, 4, 6 or 7

according to the quality required and the nature or purity of the tin. Theſe furnaces are capable of oxydizing from 100 to 200 lbs. at one firing; and the mixture of oxides when prepared is called "Stagno accordato." Lead alone oxydized is known as "Piombo abbruciato." As the oxide forms upon the molten metal it is drawn off by an iron inſtrument and collected in a clean copper veſſel.

The (artificial) "bianco allattato," or milky white, which was invented by the Duke Alfonſo d'Eſte, of Ferrara, although wrongly called "bianco Faentino," white of Faenza, is compoſed of 35 or 40 parts of tin to 100 of lead, both of which muſt be of the beſt quality, according to the proverb "Piombo tedeſco, ſtagno fiandreſco."

The proportions of ingredients uſed at Urbino for the colours, &c. differ but ſlightly from thoſe given above, and at Città di Caſtello in the Marches, and many other places, varying quantities of the ſame ſubſtances are uſed to produce the pigments, glaze, &c. We do not, however, think it neceſſary to re-print all theſe details, which by our practical author's own admiſſion are varied according to the quality of the ingredients and the experience and practice of the "maeſtro," but merely give the proportions for making the "Marzacotto alla Caſtellana" when tartar is uſed inſtead of "feccia," namely, ſeven parts of the burnt tartar to thirty of ſand; and again a Venetian recipe for a tinted glaze, probably that which we find on the Venetian wares of the middle of the ſixteenth century, viz.:—

Feccia (potaſh from wine lees) -	lbs.	20
Rena (ſiliceous ſand) - -	,,	40
Azzurro (zaffir) - -	oz.	8
Ramina (oxide of copper) -	,,	4

At Venice alſo they frequently made uſe of "cenere di levante" inſtead of "feccia," than which they were much ſtronger; theſe probably were the aſhes of marine plants, imported from the

Levant, and contained ſoda for their alcaline baſe. They alſo added ſome "tuzia aleſſandrina," a ſublimate from the calamine ſtone uſed in making braſs, to the ingredients for producing the yellow pigment "zallulino." In the Marches bol-armenian was uſed in the preparation of "zallo."

The conſtruction of the furnaces is the next ſubject for conſideration. They were built of brick, and of an elongated quadrilateral plan, divided into two ſtories by an arched floor, pierced to allow of a free circulation to the heat; the upper chamber, which is higher than the lower, is furniſhed with four ſmall openings on the upper part of either ſide (*vedette*), and nine ſimilar ones in the vaulted roof; the lower chamber has a well, or depreſſion, ſunk about one foot beneath the ſurface, to receive the aſhes from the fire, and both it and the upper one have an arched opening or feeding door (*bocca*) at one end. The dimenſions uſual at Caſtel Durante were ſix feet long by five wide, and ſix high, but in Venice they were larger, for, ſays Piccolpaſſo, "I have ſeen one at the houſe of M°. Franceſco di Pier ten feet wide by twelve long, outſide, having three openings to feed the fire."

In the upper chamber the wares are placed for baking, the finer ſorts being encloſed in the ſeggers (*caſe*) piled one above another, and the coarſer arranged between, ſupported by pieces of tile, &c., and ſo packed as to fill the chamber as much as poſſible without impeding the free current of the fire. This is the firſt baking, and at the ſame time the pigments, prepared as previouſly deſcribed, are ſubmitted to the action of the fire in the upper part of the furnace. The opening to the upper chamber is then roughly bricked and luted up, leaving only a ſmall orifice (*bocchetta*) in the upper part. The ſmall lateral openings (*vedette*) are alſo cloſed, and thoſe in the roof looſely covered with pieces of tile. The vaſes containing the mixture of ſand and *feccia* for making the *marzacotto* are then placed upon

each other under the furnace at the further end (probably in the lower or fire chamber). All being prepared, and invoking the name of God, "uſo Chriſtiano," with the ſign of the croſs, take a handful of ſtraw and light the fire made of well-dried wood placed in the lower chamber, and which muſt be gradually increaſed for four hours, taking care that it is never puſhed too much, leſt the pieces run, or become too hard to receive the glaze. The furnace ſhould be of a clear heat all throughout, and ſo continued for about twelve hours, drawing away the aſhes from below with the "cacciabragie" or rake. When ſufficiently baked let the fire burn out, and remove the cinders that all may become cool.

The narrative changes at this exciting moment, and we are afforded an accurate deſcription of the various mills (*mulini*) uſed for grinding the glaze and colours at Urbino, Venice, and other ſites of the manufacture, and which conſiſt of fixed ſunk tubs, at the bottom of which is a ſmooth flooring of flint ſtones accurately joined; upon this bed ſlides or works a ſmaller ſtone diſc (*macinello*), with an eccentric circular motion, produced by its being fixed upon the end of a bent perpendicular axle worked with a lever by hand power, or with cog and ſpindle moved by a water-wheel (one of which he had ſeen at Fuligno) or draught animal.

Before lighting the furnace the ingredients for the *marzacotto* had been placed at the farther end of the fire chamber underneath; on taking out it will be found fuſed into a maſs; from this the containing vaſe muſt be broken away, and the glaſs itſelf cruſhed in deep wooden mortars, pulverized, ſifted, and waſhed. To make the ordinary white enamel or "bianco comune" take of—

Marzacotto - - -	lbs. 30	32 or 31
Stagno (*accordato*), mixed oxides of tin and lead (*vide* ante) -	„ 12	12 „ 11

and for its "coperta" or outer glaze—

Piombo (oxide of lead) - -	lbs. 17	16 or	$8\frac{1}{2}$
Rena (ſand) - - -	„ 20	20 „	10
Feccia (potaſh) - - -	„ 12	13 „	6
Sale (common ſalt) - -	„ 8	9 „	4

In each caſe the ingredients are to be fuſed together, pounded and ground in the mill.

As in the preparation of the colours, ſo we find that at Urbino and other fabriques the proportions of theſe ingredients were varied according to their quality, the character of the wares, and the habit of the *maeſtro*, a larger quantity of the oxide of tin being uſed to produce a purer white enamel, as at Ferrara, where for the *Marzacotto Ferrareſe* take—

Stagno - - - -	lbs. 6	6 or	7
Rena - - - -	„ 5	5 „	5
Sale - - - -	„ 3	9 „	9
Feccia - - - -	„ 5	4 „	6

mixed, melted, pounded and milled; to 24 lbs. of this compoſition add 24 lbs. of *Stagno*, 24 of *Rena*, and 7 of ſalt, and again mix, fuſe, and reduce to fine powder in the mortar and the mill.

It is not neceſſary to quote from our author the many various recipes he gives, the preparation and compoſition of which are all founded on the ſame principles, except in the caſe of uſing a "ſlip" or "engobe" of white earth, as practiſed at Città di Caſtello, Fuligno, &c.

In theſe caſes the piece, after the firſt baking, is dipped into a bath of white earth of Vicenza, which has been milled into a creamy conſiſtence with water. It is then again ſlightly baked, and ready to receive the glaze, compoſed of 9 lbs. of *marzacotto* and 3 of *piombo*.

By many, a ſmall quantity of *zaffara* is added to the mixture in the varying proportions of 3 ounces to from 15 to 60 lbs. of *bianco*.

A black pigment is compoſed of—

Rame arſo (burnt copper)	lb.	1 or	0 or 0
Manganeſe - -	„	1 „	1 „ 1.3 oz.
Rena (ſand) - -	„	6 „	12 „ 12
Piombo (oxide of lead) -	„	10 „	12 „ 14
Zaffara nera - -	„	0 „	1 „ 2½

"And now I will give you the 'ſbiancheggiati,'" that is made in "Lombardy, bearing in mind that the earth of Vicenza is uſed, as has been ſaid of the colours of Caſtello—

Rena - - lbs. 5 *Piombo* - lbs. 10

making the deſign (*dipingaſi*) on the white earth, when they ſhall have had the earth of Vicenza; I would ſay with a ſtyle of iron of this kind (gives deſign), and this drawing is called 'ſgraffio'" (p. 41).

This is an intereſting paſſage, connecting as it does theſe inciſed wares with the fabriques of Lombardy, to which, from the character of the deſigns upon the earlier pieces, we have always aſſigned them.

Neither need we follow our amorous maeſtro through all the poetic rhapſodies of his 42nd page, in which he tells us that he has undertaken the work to relieve his mind from conſtant thought of his beloved lady, whoſe various charms he compares, in high-flown eulogy, with all that is glorious in nature and in art; "for," ſays he, "the more I ſeek to free myſelf from amorous thoughts by the combination of a *piombo* and a *ſtagno* to my ſoul the beautifully proportioned features of my 'bella amata' conſtantly appear, reflected, as it were, in the various colours; but I know no luſtre that would paint her golden hair, or black that is not inferior to that of her beauteous laſhes. The flaſh of her divine eyes is comparable to nothing but the ſcintillation of the ſun's rays. The beautiful 'bianco di Ferrara' appears black, harſh, and red when placed beſide her ſmooth and delicate arm; and for her ſmile! art is incapable

of producing any object that could cauſe a fraction of the happineſs which it conveys."

Oh! admirable potter, whoſe art not only faſhioned the cold clay into forms of beauty, and clothed them with colour "rich as an evening ſky," but drew poetic ſimile from earthy mixture in mentally painting her charms, which hand could not portray. How gladly would we poſſeſs one of thoſe love tokens, thoſe *tondini*, with Cupid in the midſt, or hearts united by the ſilken ribbon or the piercing dart, or inefficient portrait of your "bella incognita," upon which you muſt have expended all your artiſtic power to make worthy of her acceptance and of the reward of that "dolciſſimo riſo."

In his third book he goes into further details of the glaze and colours, manner of painting, firing, &c.

The "bianchetto," which is only once baked, and the other colours, being removed from the furnace, are triturated with water on a "piletta," or hand colour mill, or by means of a peſtle and mortar, to reduce them to a fine powder, and paſſed through a horſe-hair ſieve. Some grind them on a ſlab of porphyry, which is even better. The green pigment may be baked two or three times. The "zallo" and the "zallulino," after once or twice baking, are covered with earth and again baked in the hotteſt part of the furnace.

The white enamel glaze, having been properly milled, and fined through a ſieve, is made into a bath with water to the conſiſtency of milk. The pottery baked in biſcuit is taken out of the furnace, and after being carefully duſted with a fox's tail, is dipped into this bath of glaze and immediately withdrawn, or ſome of the pieces may be held in the left hand, while the liquor is poured over them from a bowl. A trial piece ſhould ſhow the thickneſs of glove leather, in the adhering coat. The "invetriatura" having been thus applied, and the

pieces allowed to dry, are now ready to receive the painting. This is executed with coarſer and finer bruſhes or *penelli*, made of goats' and aſſes' hair, and the fineſt of the whiſkers of rats or mice; the ordinary wares being held in the left hand or on the left knee, and the finer in wooden caſes, lined with tow, to prevent rubbing. A different bruſh muſt be uſed for each colour. The painters generally ſit round a circular table, ſuſpended from the ceiling, which turns round, and upon which the different pigments are placed.

The outlines and ſhadows are painted with a mixture of *zallo* and *zaffara nera* in the proportions of 2 parts of the former to ½ and 1½ of the latter, the firſt mixture producing the lighter tint known as "miſta chiara," the ſecond a darker colour, the "miſta ſcura." With the former the ſketch is made, and the ſhadows put in; with the other you retouch and finiſh. In the abſence of *zaffara nera* make a mixture of equal quantity, compoſed, one half of good zaffir and one half of manganeſe, to add to the *zallo*.

For a tree, dead fleſh, ſtones, and certain roadways in full light, take of—

Zallulino, 2. *Bianchetto*, 3 or 4 parts.

For timber or woodwork, and ſome roads, with the ſtones reddened,

Zallo, 1. *Bianchetto*, 1½ or 2.

For the ſky, the ſea, ſteel, and other iron, &c.

Zaffara, 1. *Bianchetto*, 2 or 3.

For ploughed land, ſtreet, ruins, and ſtone work,

Miſta chiara, 1. *Bianchetto*, 2.

For green fields, certain foliage, or ſhrubs, in ſunlight,

Zallulino, 1. *Ramina*, 2.

For the hair,

Zallulino, 2. *Zallo*, 1.

The painters, nevertheleſs, vary theſe proportions, and the pigments are uſed lighter or darker, according to what they require.

Piccolpaſſo ſtates (p. 48) that as yet a red colour is unknown to their art, but that he has ſeen it uſed in the "bottega di Vergiliotto in Faenza," beautiful as cinnabar, but it is deceitful or uncertain. It is made by grinding *bolo-arminio* with red vinegar, and painting over the *zallulino*. This may probably be the rich red, notable upon ſome of the wares attributed to Faenza, and alſo abundantly uſed at Caffaggiolo.

Certain precautions, we are told, are neceſſary in uſing the *bianco ferrareſe*, which is apt to have air bubbles, being applied twice as thick as the ordinary enamel, and, moreover, can only be painted over with the black and blue zaffir, the former for outlines, the other for ſhading, uſing only *zallulino* and *zallo* for finiſhing the ſubject.

From the excellent Ferrara white invented by Duke Alfonſo, we are led to conſider the method of glazing ordinary common pans and other veſſels.

Piombo (oxide of lead)	- lbs. 3	21 or 20
Rena (ſand) -	- „ 2	7 „ 8
Ferraccia (oxide of iron)	- oz. 1½	lbs. 1 „ 1

this being, in fact, nothing more than the ordinary yellow coloured lead glaze uſed for the inſide of common red earthenware in England and elſewhere.

To return to the painted pieces, theſe, after being dried in a clean place, taking care that the "bianco" is not chipped or rubbed off, are painted with *zallulino* on the outer edge, and are then ready to receive the "coperta" or outer glaze; the compoſition of this, correſponding with the enamel, has been already given (p. lxxxiv), and it is milled and prepared in every way like the "bianco." The bath, ſimilarly prepared,

muſt be more liquid, as a thinner tranſlucent coating only is required over the colours; into this the pieces are dipped, preciſely as in the former proceſs, and being again dried, are ready for the final firing. For this purpoſe the furnace, after being well cleaned, is lined under the arching with a luting, compoſed of "ſciabione," a ſort of fire-clay mixed with aſſes' dung, and iron ſcales from the blackſmith's. The furnace is then filled with the wares in their ſeggars, &c., in which the pieces are ſupported by points or *pironi*, tripods, triangles, &c., made of clay, as on the firſt baking, and the fire applied in the ſame way by the lower chamber. Care is required in packing the furnace, that it be full without overcrowding, and that a free current be left for the heat to paſs among all the pieces, filling ſpaces not occupied by the ſeggars with crude wares, colours to be baked, &c., as before.

After prayer and thankſgiving to God commence the fire, not, however, without obſerving the ſtate of the moon, for this is of the greateſt importance. Thoſe who are old and experienced in the art ſtate that you ſhould avoid firing at the waning of the moon; the fire will want in brightneſs, as the moon wants in ſplendour. Avoid alſo doing it at the period of the aquatic ſigns of the zodiac, as this is very perilous. The heat is to be increaſed little by little, avoiding ſmoke in the furnace, and after about eleven hours of firing open one of the ſide "vedette," and ſee if all is bright and clear within. This do alſo with the others, and ſhould one part be leſs heated than another, place additional fuel at that end, opening the upper orifices in the roof, that the draught may be increaſed in that direction. When all is equally fired, allow it to go down, but in order to examine whether it has ſucceeded, take the "vedetta," a long iron rod, at the end of which is a ſocket, in which place a piece of dried willow wood; introduce this at the lateral openings and it will take fire, illuminating the interior, and enabling you to examine the ſtate of the wares.

Our author finiſhes his third book by referring to a ſeries of deſigns in his atlas, illuſtrative of the ſtyles of decoration ; they are as follows :—

Trofei.—Arms, muſical inſtruments, books, tools, &c., ſpread over a coloured ground ; of very general uſe, particularly in the ſtate of Urbino.

Rabeſche.—Arabeſques of oriental derivation, after damaſcened work, generally upon a light ground, and more in uſe at Venice and Genoa.

Cerquate.—Wreaths and diapering of oak branches, and acorns ; much uſed in the Duchy of Urbino, in compliment to the reigning family, Della Rovere. Generally in dark yellow on a blue ground, and frequently encircling a central medallion.

Groteſche.—Male and female figures, with foliated limbs and in groteſque combinations, with animals, &c. ; on white, and on coloured grounds.

Foglie.—Leafage covering the ſurface. Genoa and Venice.

Fiori.—Flowers intertwined, with birds in *camäieu.* Venice.

Frutti.—Fruits mixed with foliage, ſimilarly uſed.

Foglie da dozzena.—A coarſer variety of *foglie* on inferior wares. Much made at Venice.

Paeſi.—Landſcapes, with buildings, &c. Alſo frequent at Venice and Genoa.

Porcelan.—Light ſcroll-work, foliated and with flowers, in blue on a white ground.

Tirata.—Strapwork or interlacings, mixed with light foliated ſcrolls on a white ground, with or without a central white ornament.

Sopra Bianco.—More accurately called " bianco ſopra bianco," Grecian honeyſuckle, and various ornament painted in a white pigment on a white ground.

Quartiere. — Foliated decoration, in equal compartments, radiating from the centre.

Groppi, con fondi e ſenza. — Strapwork interlaced to form figures, or to encloſe medallions with buſts, &c., on a darker ground, and intermixed with foliated ornament.

Candelliere.—Groteſques arranged with ſymmetry, generally about a central foliated ſtem. Much uſed in the Duchy of Urbino.

In a ſupplement Piccolpaſſo gives us an account of the manner of making *majolica*, and it will be obſerved that throughout his narrative he has never applied that term to the painted and glazed wares produced at his own "botega," or at any of the others to which he refers.

He tells us that he feels he ought not to omit the account of it, which he has received from others, although he has never made, or even witneſſed the making of it himſelf ("non ch' io ne abbia mai fatto ne men veduto fare"). "I know well," he ſays, "that it is painted over finiſhed works; this I have ſeen in Ugubio, at the houſe of one Maeſtro Cencio," except that the portion of the deſign which is to receive the luſtre colour is left white at the firſt painting; thus, a figure in a groteſque whoſe extremities are to be luſtred will only have thoſe parts painted which are to be coloured, leaving thoſe extremities merely ſketched in outline on the white ground; theſe, after the colours have been ſet by firing, are ſubſequently touched with the luſtre pigment, compoſed as follows:—

Roſſo da Majolica.

		A.	B.
Terra Roſſa - - -	oz.	3	6
Bolo Arminio - -	„	1	0
Feretto di Spagnia - -	„	2	3
Cinabrio - - -	„	0	3

To the ſecond mixture B (called "majolica d' oro") is added a "carlino" of calcined ſilver, grinding them all together, then place them in a pipkin, with a "quattrino,"[46] and fill with red vinegar, in which they are to macerate until the latter is all conſumed; it is then again ground up with more vinegar, and applied with a bruſh to thoſe parts of the deſign to be luſtred. The proceſs of firing differs from the former one, inaſmuch as that the pieces are not encloſed in ſeggars, but are expoſed to the direct action of the flames.

The furnace is differently conſtructed, the fire chamber ſquare in form, having no arched roof pierced with holes, but only two interſecting arches of brick to ſupport the chamber above, the four corners being left as openings for the free current of the flames. Upon theſe arches is placed a large circular chamber or veſſel, formed of fire-clay, which fits into the ſquare brick ſtructure, touching at the four ſides, and ſupported on the interſecting arches beneath, but leaving the angles free. This inner chamber is pierced in all directions with circular holes, to allow the flames free paſſage among the wares. The method of building theſe furnaces is kept guarded, and it is pretended that in it and the manner of firing conſiſt the great ſecrets of the art. The *ſcudelli* are packed with the edge of one againſt the foot of another, the firſt being ſupported on an unglazed cup. The furnaces are ſmall, only from three to four feet ſquare, becauſe this art is uncertain in its ſucceſs, frequently only ſix pieces being good out of one hundred; "true the art is beautiful and ingenious, and when the pieces are good they pay in gold."

Only three varieties are produced, golden, ſilver, and red; other colours can only be given by the other method. The fire is increaſed gradually, and is made of *palli* or dry willow branches; with theſe three hours firing is given, then, when

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[46] Small copper coin.

the furnace ſhows a certain clearneſs, having in readineſs a quantity of dry broom (*gineſtre o vogliam ſpartio*) ceaſe uſing the willow wood, and give an hour's firing with this; after, with a pair of tongs remove a ſample from above. Others leave an opening (*vedetta*) in one of the ſides, by which a ſample or trial, painted on a piece of broken ware, can be removed for examination, and if it appears ſufficiently baked, decreaſe the fire.

This done, allow all to cool, then take out the wares, and allow them to ſoak in a leſſive of ſoap-ſuds, waſh and rub them dry with a piece of flannel, then with another dry piece and ſome aſhes (of wood) give them a gentle rubbing, which will develope all their beauty.

"This is all, as it appears to me, that can be ſaid about the majolica, as alſo about the other colours and mixtures that are required in this art."

The foregoing is an abſtract or epitome of this curious and intereſting manuſcript, which gives us a perfect idea of the manner, and comparatively ſimple appliances, under which theſe beautiful and highly decorative examples of the potter's art were produced in Italy during the fifteenth and ſixteenth centuries. The *rationale* of theſe proceſſes are clear enough, and require no comment, but we may perhaps remark, that whereas the fixing of the glaze and colours in the ordinary proceſs is merely produced by a degree of heat ſufficient to liquefy and blend them, in the caſe of the metallic reflection a different effect is requiſite, and different means adopted. The pigments conſiſt partly of metallic ſalts, which being painted on the wares, after expoſure to a ſimple heat for ſome time, have then directed upon their glowing ſurface the heated ſmoke given off by the fagots of broom; this ſmoke being in fact carbon in a finely divided ſtate, has great power, at a high temperature, of

reducing metals from their ſalts; painted on the wares theſe are thereby decompoſed, leaving a thin coat of mixed metal, varying in colour and irideſcence from admixture with the glaze and other cauſes, and producing the beautiful effects ſo well known.

The various names by which the Italian pottery of the renaiſſance has been known, have in ſome inſtances ariſen from, as they have alſo led to, error. "Faenza ware," doubtleſs, had its origin from the town of that name, although its French equivalent "faïence," may either be a tranſlation of the Italian, or may, as has been ſuggeſted, be derived from a town in Provence, called "Faiance" or "Fayence," a few miles from Cannes and Fréjus, where potteries are ſtated to have exiſted from an early period. We ſhall recur to this ſubject under the fabrique of Faenza. "Urbino ware" and "Umbrian ware" explain themſelves as alluſive to thoſe important ſites of the manufacture, while the name of "Raffaelle ware" was doubtleſs derived from the ſubjects after his deſigns, with which ſo many pieces were painted, and from the groteſques after his manner. A very beautiful drawing of his ſchool, and which has been aſcribed to Raffaelle's own pencil, is in the Royal Collection at Windſor. It is for the border of a plate, and conſiſts of a continuous circular group of amorini, dancing in the moſt graceful attitudes.

Scripture ſubjects are perhaps more general upon the pieces of early date, particularly thoſe of Faenza, on which deſigns from Albert Dürer, Martin Schön, and other German painters are found, executed with the greateſt care; ſuch ſubjects were alſo uſed at Caffaggiolo. The ſpirit of the renaiſſance awakening a paſſion for the antique, declared itſelf in the numerous repreſentations from Greek and Roman hiſtory and mythology, ſcenes from Homer, the metamorphoſes of Ovid, and the like, which formed the main ſtock ſubjects for the wares of the Umbrian fabriques, excepting always the ſacred hiſtories de-

lineated ſo admirably by Orazio Fontana and others, from the deſigns of Raffaelle and his ſcholars. It was among the artiſts of this Duchy that the habit of writing the ſubject on the back of the piece chiefly prevailed, and the preſent catalogue will give ſufficient ſpecimens of curious ſpelling and ſtrange latinity without further quotation. Tranſmutation of ſubject is not rare, as the burning of the "Borgo" for the Siege of Troy, and others.

Nor need we here give illuſtrations or enter into many details of form, as they will be abundantly ſupplied in the body of the catalogue. They appear to have varied conſiderably at different localities of the craft, partaking of a claſſic origin, mixed with ſome orientaliſm in the earlier, and Gothic forms in the more northern pieces; but upon all the exuberance of fancy and rich ornamentation characteriſtic of the Italian "cinque-cento" is made evident, as it is upon the furniture, the bronzes, and the jewellery of that artiſtic period.

There can be little doubt that the maiolica and finer painted wares were looked upon at the time they were produced as objects of ornament or as ſervices "de luxe." The more ordinary wares or *dozzinale* were doubtleſs uſed for general domeſtic purpoſes in the houſes of the higher claſſes, but the finer pieces decorated by better artiſts were highly prized. Thus we find that ſervices of ſuch were only made for royal or princely perſonages, frequently as preſents from the reigning prince of the State in which they were produced. So alſo at Sèvres and at Meiſſen, although it does not appear that the Italian fabriques were maintained and in the excluſive hands of royalty, except, perhaps, in a few inſtances. Some of the choiceſt ſpecimens in our cabinets were ſingle gift pieces; ſmall plates and *ſcodelle*, which it was then the faſhion for gallants to preſent, filled with preſerves or *confetti*, to the ladies of their choice. Many of theſe are of the form known as *tondino*, ſmall, with a wide flat brim, and ſunk

centre; in this the central medallion is generally occupied by a figure of Cupid, hearts tied by ribbon, or pierced by arrows; the *fede* or joined hands, and ſimilar amatory devices, or with a ſhield of arms and initial letters. The borders are painted with groteſques and trophies, among which ſonnets and muſic ſometimes occur, and medallions with love emblems, portraits, and armorial bearings. Theſe *amatorii* pieces alſo occur as large plates and deep ſaucers, *bacinetti* or *tazze* and *fruttiere*, the ſurface of which is entirely covered with a portrait of the beloved, accompanied by a ribbon or banderole, on which her name is inſcribed, with the complimentary accompaniment of "bella," "diva," "paragon di tutti," &c. Other ſuch pieces are decorated in the manner of the *tondini*, curious amatory ſentences and emblems being introduced among the ornaments. Jugs, vaſes, and other ſhaped pieces were alſo decorated in a ſimilar ſtyle. A curious example, formerly poſſeſſed by the Marquis d'Azeglio, is figured in Delange's "Recueil" (pl. 8), it is a bell made of this pottery, and inſcribed "Bella dei Belle."

The number of ſuch pieces in this Muſeum renders it quite unneceſſary to quote the naïve ſentences from others.

All objects for table uſe: inkſtands, ornamental vaſes, and quaint ſurpriſes; ſalt-cellars of curious forms; jugs of various ſize and model; drug pots and flaſks in great variety; pilgrims' bottles, vaſques, and ciſterns (*rinfreſcatoio*), candelabra and candleſticks, rilievos and figures in the round; in ſhort, every object capable of being produced in varied fancy by the potter's art; even to beads for necklaces, ſome of which are in the writer's poſſeſſion, decorated with knot work and concentric patterns, and inſcribed ſeverally ANDREA · BELLA = MARGARITA · BELA · = MEMENTO · MEI · ; theſe, the only examples hitherto recorded, are finiſhed with conſiderable care, and are probably of the earlier years of the ſixteenth century.

There is little doubt that many of the pieces oſtenſibly for table uſe, were only intended and applied for decorative purpoſes, to enrich the ſhelves of the "credenza," "dreſſoir," or high-backed ſideboard, intermingled with gold and ſilver plate, Venetian glaſs, &c. Such pieces were known as "piatti di pompa," or ſhow plates, and among them are ſome of the moſt important and beautiful of the larger diſhes and bacili, as well as the more elaborate and elegant of the ſhaped pieces.

CHAPTER III.

Collections.

Italy.

OLLECTIONS of the finer examples of Italian Maiolica and enamelled pottery muſt have been formed in various royal and noble palaces at the time of their production, ſpecimens received as preſents and others purchaſed in encouragement of the art, being without doubt prized and guarded for their ornamental excellence.

Perhaps the moſt extenſive may have been that of the Dukes of Urbino, which eventually in great part would ſeem to have reverted to the Medici family, at Florence, on the marriage of Vittoria, granddaughter to Franceſco Maria II. with Ferdinand de' Medici, after the Duchy had been abſorbed into the Pontifical States. It probably is the remainder of that collection which now forms ſo rich an aſſortment of the wares of the Urbino fabriques, belonging to

the Italian Government, and exhibited in the Muſeum of the Bargello, in Florence. We ſhall enter into a more detailed conſideration of this collection under the head of the Urbino fabrique. Perhaps from the ſame cabinet came ſome of thoſe fine Urbino pieces, which are ſaid to have been procured from Coſmo III. de' Medici, by his friend Sir Andrew Fountaine, and which now form portion of the rich collection at Narford Hall.

The vaſes of the "Spezieria," attached to the palace at Urbino, ordered by Duke Guidobaldo II. of the Fontana family, were preſented by Franceſco Maria II. to the Santa Caſa at Loreto, where they are ſtill in great part preſerved. (See *ante*, p. lxi, and Urbino.)

Until within the laſt ten years many of the Italian palaces contained ſpecimens of theſe wares, which had been in the poſſeſſion of the families from the time of their production, but the greed of collectors and the demands for public muſeums ſtimulated the activity of dealers throughout Europe, and almoſt every houſe in Italy has been ranſacked for its ceramic treaſures. The need or cupidity of the owners, or the neceſſities of the diviſion of property after death, have in too many inſtances cauſed them to part with theſe heirlooms; ſo much ſo, indeed, that England and France individually poſſeſs more ſpecimens of theſe wares than remain in the native land of their production.

The decline of taſte for objects of the "cinque-cento," which ſupervened upon their decadence, followed by troublous times, and the devaſtating wars of the laſt century, cauſed many of theſe pieces to be ſtowed or hid away in lumber cloſets, or cellars, and it is only within the laſt quarter of a century that many of them have again been brought to light. Such was the caſe at one of the Roman palaces, where an oval ciſtern of the largeſt ſize and higheſt quality of Urbino ware, two ſmaller ones, and ſeveral large diſhes and other pieces, among

them a fine luſtred Xanto, were, not many years ſince, unearthed from a cellar. Some few amateurs and antiquaries, as Paſſeri, gathered ſtray pieces, while others continued to adorn the inhabited or deſolate ſhow rooms, the plates being frequently mounted in frames, and hung as pictures on the walls.

The Bargello Collection at Florence is the only important one in that city. A few pieces ſtill remain in ſome of the palaces, as a fine Urbino diſh in the Corſini, and ſome plates of a ſervice painted by Xanto for the Strozzi family, now in poſſeſſion of the Marcheſe Carlo of that name. Count Gaſton Larderel alſo has a cabinet. Important examples are frequently in the hands of the principal dealers, but are neceſſarily ever on the wing. Meſſrs. Foreſi, Gagliardi, Egidii, Ruſca, and the too well known Freppa, &c. have had ſome of the moſt valuable pieces through their hands.

The palaces of Rome have not eſcaped the general ſack. The Villa Albani formerly had a rich collection, but moſt of theſe Mr. Barker, ſome years ſince, made his own. The Prince Giuſtiniani Bandini had one of the fineſt M°. Giorgio's which have deſcended to us, but it and its companion Xanto became the property of Baron Parpart. In the Barberini palace is an oval vaſque of the largeſt ſize, and ſome other pieces. Monſignore Cajani has ſome examples, particularly the rilievos aſcribed to M°. Giorgio, which formed a framing to the altar piece of the Roſario, the centre of which is in the Frankfort Muſeum. Mrs. and Miſs Lockwood, long reſidents in the eternal city, poſſeſs in addition to a choice cabinet of oriental and other porcelain, an intereſting ſeries of Italian wares. Madame Gauthier and M. Dutuit alſo poſſeſs ſome ſpecimens. Naples and the South of Italy have but little except of the later wares of that city and of Caſtelli. Signor Aleſſandro Caſtellani has a choice collection, ſince removed to Rome, but we fear only a fleeting poſſeſſion.

Arezzo poſſeſſes in the city muſeum a room full of examples, among them a very fine early Faenza plate, ſome by Xanto, and other good ſpecimens of Caſtel Durante and other fabriques.

At Piſa is the cabinet of Signor Toſcanelli.

At Siena is the collection of Signor Aleſſandro Saraceni; among the reſt a fine plate with the monogram of Orazio Fontana.

At Volterra there are ſome examples in the Caſa Maffei.

At Gubbio the Rangbraſci are ſaid to poſſeſs ſpecimens; from La Fratta, near Perugia, the Mavorelli Collection has been added to the Caſtellani. Count Baglioni, at Perugia, we believe, has a cabinet; but that of Signor Tordelli, at Spoleto, has been recently diſperſed.

At Fermo, we believe that Sig. Raffaelle de Minicis ſtill retains his examples, but Urbania no longer poſſeſſes thoſe of their hiſtorian, Sig. Giuſeppe Raffaelle.

At Ferrara, in the Strozzi palace, about twenty pieces are framed, but ſo fixed as to be examined with difficulty.

The Gallery at Modena poſſeſſes ſome from the Caſtle at Ferrara.

At Peſaro is a large collection at the Hoſpital for Incurables, bequeathed to that inſtitution by the Cavaliere Mazza, among which are ſome fine examples. They have been enumerated and deſcribed by Sig. G. J. Montanari, in his "Lettera al Ch. Sig. L. Bertuccioli."

Bologna, in the Muſeum of the Univerſity, has a choice collection, made chiefly under the guidance of Sig. Frati, and to which we have had frequent occaſion to allude. The Delſette Collection, ſo ably catalogued by Sig. Frati, has been entirely diſperſed, but the tiled flooring of the Marſigny Chapel in S. Petronico is now well cared for.

At Venice the Correr Collection has the important ſeries of early Faenza plates, dated 1482, by the artiſt who ſigns with a monogram compoſed of the combined letters T . B. An exquiſite ewer by Giorgio, and other fine ſpecimens deſcribed in the excellent catalogue by its late lamented director, Sig. V. Lazari. Our countryman, Mr. Rawdon Brown, has ſome pieces, and the tiles in a chapel of S. Sebaſtiano are noteworthy.

Breſcia, in the Muſeum, has a Giorgio, and others are in the Palazzo Bronomi.

Milan, in the Brera, has a few fine examples, and in the Library of the Trivulzio Palace.

Spain.

At Madrid there are ſpecimens in the Diſpenſary of the Eſcurial, and

At Seville, La Cartuja contains the collection of M. Pickmann.

Germany.

Dreſden. In the Japan Palace there are ſome 180 examples, but the wares of Italy of the better period are but poorly repreſented in that rich aſſemblage of ceramic productions.

Berlin has a large number of pieces in her muſeum, but when ſeen by the writer they were placed without any regard to arrangement, many of the finer examples being almoſt out of ſight, and inferior late wares occupying the beſt poſitions. The collection greatly needs claſſification and a catalogue.

Ludwigſberg poſſeſſes the examples mentioned by Goethe, and

Hanover, that bequeathed by the late M. Keſtner, ſo long reſident at Rome.

Brunſwick, in the ducal palace, alſo has an extenſive collection which ſuffered much breakage and loſs conſequent upon the wars of the firſt empire. It ſtill has ſome fine pieces, but the ſame want of arrangement and catalogue exiſts as in the other German muſeums.

Sigmaringen, in the muſeum, and near

Caſſel, at the Wilhelmſhöhe, are a number of pieces, as alſo at Wilhelmſthal.

Switzerland.

Thun. At Château Hüneg, on the border of the lake, is the rich collection formed by the late Baron Parpart, who purchaſed the remarkable Giorgio from Prince Bandini,[47] and whoſe lovely villa is a muſeum of maiolica, Dreſden porcelain, glaſs, and other art objects, atteſting to the excellent taſte of their lamented collector.

Geneva. The Baron A. De Rothſchild has an exquiſite ewer by M°. Giorgio, and other examples among his art treaſures at Pregny.

Holland.

The Hague, in the well-known collection of china, poſſeſſes a few good pieces of Italian ware, particularly a Caſtel Durante circular diſh finely painted.

Sweden.

Stockholm poſſeſſes ſome good examples in her muſeum, ſome of which are illuſtrated in Delange's folio work.

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[47] This noble diſh, which was ſold for Mdme. Parpart, at 880*l.*, has ſince been acquired by Sir R. Wallace, at a price nearly doubling that amount. We rejoice that it is now in England.

Ruſſia alſo has ſpecimens in the houſes of ſome of her wealthy nobles, among the non-reſident of whom are ſome of the poſſeſſors of rich collections in other countries.

France.

The Louvre Collection is rich in number, amounting to over 650 pieces, among which are many of the greateſt beauty and intereſt. It has been ably catalogued by M. Alfred Darcel, whoſe work is frequently referred to in theſe pages.

The Hôtel Cluny is alſo rich in its Italian pottery, having many pieces of note, which are referred to.

Some highly intereſting ſpecimens were preſerved in the rich Ceramic Muſeum at Sèvres, but it is greatly to be feared that the neceſſity of its removal to eſcape the danger of French and German projectiles during the late war, may have ſubjected it to a leſs immediate, but not leſs fatal, viſitation; and that the return of wounded and miſſing ſpecimens, particularly among the higher ranks, may be painfully extenſive when reinſtated on its former ſhelves; no longer, alas, to be ſuperintended by its lamented cuſtodian the late M. Riocreux.

The private collections, like many of thoſe in England and Italy, have been greatly ſcattered within the laſt few years. Thoſe of Debruge Duménil, Soltykoff, De Sellières, Pourtalès, Viſconti, Rattier, and Louis Fould have paſſed under the auctioneer's hammer, while that of M. Sauvageot is abſorbed, by his bequeſt, into the Louvre.

There yet remain many which are very rich, among them may be particularly mentioned thoſe of the Barons Saloman Alphonſe and of Guſtave de Rothſchild, the laſt, one of the fineſt in Europe; Prince Ladiſlaus Czartoriſky; M. Baſilewſki, Joſeph Fau, M. Leroy Ladurie, Baron Dejean. M. Ch.

Schæffer has a fine collection of Perſian and Rhodian ware, and Baron J. C. Davillier is rich in thoſe, as alſo in Hiſpano-Moreſque, as well as poſſeſſing ſome important pieces of Italian pottery, referred to in this volume.

There are examples alſo in the poſſeſſion of MM.—

Comte d'Armaillé.
Doctor Belliol.
Le Blanc.
Bonafé.
M. Bonnet.
Cherubini.
Comteſſe de Cambis.
Fayet.
Alfred Gérente.
Paul Gegnault.
Meuſnier.
Comte de Montbrun.
Edouard Paſcal.
Poucet.
Marquis de Saint-Seine.
D'Yvon.

At Rouen, M. Dutuit has a rich cabinet of Italian pottery, and there are ſpecimens in the muſeum of that city.

ENGLAND.

The choiceſt collection of Italian pottery in England, and perhaps in the world, is that in the Britiſh Muſeum; although not extenſive (about 160 ſpecimens) it is remarkable for the artiſtic excellence of the ſpecimens, the many pieces ſigned by the painters, and the illuſtration of almoſt every period and fabrique of the art. The nucleus of this collection is a piece which came into the Muſeum by bequeſt of Sir Hans Sloane, its original founder. At the diſperſion of the

Bernal Collection the attention of the Truſtees was directed to this branch of ancient art, in which our National Muſeum was ſadly deficient, and we owe to the knowledge and keen perception of Mr. A. W. Franks, the accumulation of this invaluable ſeries, the which, moreover, he greatly enriched by numerous donations from his own cabinet.

More important in regard to numbers, and perhaps equally ſo with reſpect to choice ſpecimens, is the South Kenſington Collection, of which this is the catalogue. The writer well recollects the conſultation held, and the examination of the firſt piece about to be acquired for the new Muſeum (the fine St. Francis plate by M°. Giorgio), by the amateurs and connoiſſeurs to whom it was ſhown at Marlborough Houſe in 1854. The Bernal ſale followed, and the Soulages Collection was acquired by purchaſe. But we are indebted to the untiring energy and acute diſcernment of Mr. J. C. Robinſon for the ſelections made from the Bernal and various other ſales, and for the important examples purchaſed by him in Italy and elſewhere.

In the Muſeum of Economic Geology are a few examples illuſtrative of the application of natural materials to art purpoſes, ſome of which are intereſting, and are referred to under the reſpective fabriques to which they may belong, and in the Soane Muſeum is a quoted ſpecimen.

Private Collections.

As in France and Italy, the diſperſion of private collections has been painfully frequent during the laſt few years in England. With the exception of Mr. Fountaine's, no ſpecial collections of maiolica or Italian pottery exiſted in England half a century ago. Horace Walpole, at Strawberry Hill, had ſeveral fine pieces in his extenſive and very miſcellaneous aſſemblage, as was the caſe at Stowe and ſome other noble

manſions. The diſperſion of the Strawberry Hill collection was an event, and prices were deemed high, although perhaps not one fourth, or in ſome inſtances one tenth, of what they would now realize.

The ſale of the contents of the Duke of Buckingham's ſeat at Stowe alſo brought many choice ſpecimens into the market, and ſerved to enrich other cabinets, particularly that of Mr. Ralph Bernal, at whoſe death his alſo was brought to the hammer. This ſale was a great event; no ſuch extenſive and choice collection had ever been diſperſed in England, and it occurred at a moment when the attention of antiquaries and connoiſſeurs was keenly directed towards the arts of the Italian renaiſſance. The truſtees of the Britiſh Muſeum, and the Committee of Council on Education, then forming the muſeum at Marlborough Houſe, had their attention directed to this unuſual opportunity for enriching the national collections; amateurs and dealers, antiquarians and dilletanti, flocked from all parts of England and the Continent, the collection being ſo rich in all the various categories of art objects. Competition was great, and prices far exceeded thoſe of Stowe and Strawberry Hill. Some of the choiceſt ſpecimens in the Britiſh and the South Kenſington Muſeums were acquired on this occaſion, the greater part having been purchaſed by our Government. Since that period many other cabinets have been diſpoſed of in London, as the Montcalm, the Uzielli, the Marryat, and others. The Marquis d'Azeglio, changing his taſte for maiolica to the porcelain of his native country, ſold his collection in Paris, and that of Mr. Barker has paſſed into the poſſeſſion of Mr. Cook of Richmond (Viſconde de Montſerrat), with the exception of ſome few pieces.

Mr. Addington alſo has parted with his fine examples, as alſo has Mr. Morland.

The oldeſt, and at the ſame time the richeſt, private collection of Italian pottery in this or in any other country is that

belonging to Mr. Andrew Fountaine, of Narford Hall, in Norfolk, and its wealth is enhanced and ſupported by an equally rich aſſemblage of the wares of Oiron or Henri Deux, of Paliſſy, of Nevers, and of the enamels of Limoges. This royal and noble company has a chamber excluſively devoted to its diſplay.

Mr. Marryat, in his Hiſtory of Pottery, deſcribes the room in which it was then contained, but within the laſt few years the preſent owner has built a larger one for its reception. The old octagon, now entirely filled with Oriental porcelain, opens from the ſmaller drawing room, which forms a wing to the larger, at the end of which an oblong octagon, of increaſed ſize, has been conſtructed. It is entirely of ſtone and metal; and here the collection is ranged on ſhelves around, niches above affording convenient placement for the larger Italian and Nevers vaſes, while encircling the floor, the great Paliſſy and Urbino ciſterns, &c. form a fitting baſement. As in the ſmaller octagon, it is lighted from above, and communicates with the drawing room by a door formed of one large ſheet of plate glaſs.

It is not neceſſary to enter into any detail of the numerous remarkable examples which this room contains, as they are frequently referred to in the following pages under the various fabriques to which they are aſſigned, but ſome notice of the hiſtory of the collection may be given. Its original founder, Sir Andrew Fountaine, inherited Narford Hall from his father, who had built it, and who had there cultivated the friendſhip of Pope, rendering his houſe "the rendezvous of living genius and a repoſitory for works of art and learning." Sir Andrew travelled much, long reſiding in Italy, where he was in great favour with the Grand Duke Coſmo III. de' Medici, in the earlier part of the laſt century. From him it is believed that Sir Andrew may have acquired ſome of the finer ſpecimens of Limoges and Nevers, as alſo probably of the Italian pottery. His love for art was

greatly in advance of the period, extending, as it did, to objects of this class, then comparatively little appreciated, a circumstance which, aided by his own knowledge, enabled him to form a rich collection. Returning to England, Narford became a museum of pictures and other works of art, where Sir Andrew cultivated the society of the learned, and enjoyed the friendship of Swift, who mentions him in the Journal to Stella in terms of high regard. He died in 1753.[48]

The collection has been, moreover, greatly added to by the present owner, who, altering and enlarging the house, availed himself of the opportunities offered by the sale of the Bernal and other cabinets of note, to make important additions to its art treasures.

The following amateurs possess more or less extensive collections of the wares which form the subject of this volume, many of whose specimens are referred to in its pages :—

Amhurst, A. T., of Brandon.
Attree, C.
Bale, C. Sackville.
Berney, the Rev. T.
Bohn, Henry.
Campbell, Sir H. Hume.
Cook, F. (Visconde de Montserrat).
Coope, Octavius.
Cosier, W.
Coutts, Baroness Burdett.
Diamond, Dr.
Dillon, Frank.
Falcke, Isaac.
Falkener, E.
Fisher, R.
Ford, Mrs.
Fortnum, C. Drury E.
Franks, A. W.
Gosford, Earl of.
Henderson, John.
Holford, R. S.
Hollond, Robert.
Hope, Mrs. H. T.
Huth, Louis.
Langford, Capt.
Layard, A. H.
Locker, F.
Lombe, Evans.
Magniac, H.
Maguire, H.
Mayer, Joseph, of Liverpool.
Mills, J., of Norwich.
Mitchell, W.
Morgan, Octavius, M.P.
Napier, R.

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[48] Chalmers' Biographical Dict. See also Bowles' ed. Pope, *vol.* v. *p.* 302; Swift's works, see Index.

Neſbitt, Alex.
Norfolk, Duke of.
Palliſer, Mrs. Bury.
Parker, Montagu, of Chudleigh.
Philips, Mark.
Ram, Stephen.
Reynolds, C. W.
Rothſchild, Baron Lionel de.
Rothſchild, Baron James de.
Rothſchild, Sir Anthony de, Bart.
Schreiber, Lady Charlotte.
Stanhope, H. Scudamore.
Spencer, Earl.
Staniforth, Rev. T.
Swaby, J.
Tabley, Lord de.
Taylor, Rev. Montagu.
Tulk, J. A.
Wallace, Sir Richard, Bart.
Wedderburn, Mr.

PERSIAN, DAMASCUS, AND RHODIAN WARES, &c.

IN the introductory chapter we have traced the origin or parentage of this ſection of wares to the glazed pottery and artificial ſemi-porcelain of Egypt, and we have ſeen that in Aſſyria and at Babylon ſiliceous glazed tiles were uſed for wall decoration. Whether in Perſia and in India a ſimilar manufacture exiſted at that early period, we have at preſent no exact knowledge, but we are told by the Count Julien de Rochchouart in his intereſting "Souvenirs d'un Voyage en Perſe," that he poſſeſſes a brick, glazed of dark blue colour, with cuneiform characters in white, which was found among the ruins of the ancient city of Kirman. The moſques of the 12th century in that country, particularly that at Natinz, are covered with glazed tiles, of the moſt perfect workmanſhip and artiſtic excellence, of coloured and luſtred decoration. Later examples—of the earlier years of the 17th century—ſpecimens of which are in the Muſeum (No. 624), are alſo beautiful, and the faſhion, though in a degenerate form, is revived in that country at the preſent day. In India, fragments are found among ancient ruins, and at the Muſée Oriental, or Exhibition of Oriental Objects on loan, a moſt intereſting collection ſhown in 1869 at the Palais de l'Induſtrie, fragments of architectural ornament in high relief, covered with a rich glaze, from the ruins of an early Indian temple, were exhibited. The piece of glazed pottery ſuppoſed to have been of ancient Hebrew origin, and which was found by Monſieur de Saulcy to the eaſt of the land of the Moabites,[1] and now preſerved in the Louvre, is alſo of this nature,

[1] "Journal aſiatique," 1855, vol. x. pp. 418–9.

and it is ſuggeſted by M. Jacquemart that the Iſraelites may have acquired the art in Egypt. If not previouſly known in Perſia, it would have been learnt from the Aſſyrian potters at the conqueſt of that country by Cyrus. In Arabia again, it appears at an early date, but whether acquired by that people from the nations whoſe countries they overran like a locuſt cloud, or previouſly exiſtent, we are yet to learn.

The tiles on Mahomet's Tomb and Moſque at Medina of the year A.D. 707, one of which was in the Muſeum at Sèvres, are glaſs-glazed, and not ſtanniferous.

The tide of Mahometan conqueſt in the early part of the 7th century ſpread from Mecca through Syria, Aſia Minor, and Perſia; and, again, under the diſciples of Omar, through Egypt and Northern Africa to Spain, and other parts of Southern Europe. With the exception of theſe laſt, the other countries were the native ſeats of this form of ceramic induſtry from the earlieſt ages, and it is quite as reaſonable to ſuppoſe that theſe nomads learnt the art from thoſe they conquered, as that they were its teachers, and, like the Jews of old, employed the ſubdued people to erect thoſe buildings, and to fabricate thoſe objects which they required, and which it may be queſtioned whether they were themſelves then capable of executing. Abſorbing by converſion, or enſlaving the unconverted, they were all-powerful to apply the arts of every place and every people to their need, and their religious fervour diſplayed itſelf in the erection of gorgeous buildings for its obſervance, and colleges for its culture. On theſe were laviſhed all the reſources of the arts they had at their command, and we find that in Egypt ſome of the earlieſt moſques had Coptic Chriſtians for their architects, and at Damaſcus and elſewhere Chriſtian buildings were converted to their use. We believe, moreover, that where a large building was erected, potters and deſigners of tile decoration were taken from elſewhere to the work, and the neceſſary ſimple furnaces there erected; not that tiles would be carried from Damaſcus or from Cairo to decorate the moſque at Jeruſalem (alſo in great probability originally a Chriſtian ſtructure), but that the potters were conducted to the ſpot, there to fabricate their wares for that purpoſe. A great impetus was thus given to all the conſtructive arts, and of whatever blood, Arab or Syrian, Egyptian or Perſian, the deſigners of theſe admirable works may have been, they have perhaps never been ſurpaſſed in decorative excellence. At Nice, in Anatolia, the minaret of the moſque erected about 1389 is thus ornamented. At Konieh (the ancient Iconium), in Aſia Minor, the moſque, built from 1074 to 1275, is alſo partly lined with tiles, in both caſes, we believe, of ſiliceous and not of ſtanniferous glaze. Brouſſa has tombs perhaps of the 13th century. Conſtantinople is rich in examples of various date,

and Damaſcus, Jeruſalem, Cairo, and Perſia have been already referred to. When ſuch works were executed at large centres, it is reaſonable to ſuppoſe that potteries for veſſels of domeſtic uſe and ornament were alſo eſtabliſhed, although this would not follow to the ſame extent.[1] We have every reaſon for believing that Damaſcus was an important ſeat of ſuch induſtry, and gave its name to wares imported into England in the Elizabethan period, under the name of "Damas" ware,—but of this more anon.

The Arab tide, overflowing the northern ſhores of Africa, welled into the Balearic Iſlands and to Spain. Sicily, and various ſpots in Southern Italy were occupied, and the conquerors, known as Saracens, brought with them the arts they had adopted. Of the pottery veſſels of theſe firſt invaders of the 8th century we know nothing, but of their ſtyle and mode of decoration we have the moſque at Cordova, which was commenced in the 8th century by Abd-el-Rhama, king of that city.

We have already alluded to the hiſtory of the conqueſt of the piratical king of Majorca by the Piſans in 1115. He was, in all probability, an adherent of the Mooriſh princes of the Almohade dynaſty, which conquered the Arab or Saracen ſucceſſors of Abd-el-Rhama, who came to an end under Mutamel-al-Allah in 1038. With that period commences the hiſtory of the Hiſpano-Moreſque wares, to which claſs the reader is referred.

In connection with this Piſan expedition, we have alluded in the hiſtorical notice, to a piece of pottery found by the writer over a door of the church of Santa Cecilia in that city, and which was the only example he could diſcover, of the many *bacini* built into the towers and facades of the churches, which was not of native Italian manufacture, and which being purely "Arab" in character, may poſſibly be a piece really brought as a trophy from Majorca at that period, and built into the church. It is of courſe only preſumable, but the church having been conſecrated in 1107, and the victory gained only eight years afterwards, it might well be expected that the new edifice would be adorned with ſome of the ſpoil; moreover, the piece is clearly of very early date, and there was every appearance of its having been inſerted in the wall, in which part of it yet remains, at the time of the completion of the building. It might therefore, without any overſtraining of probability, be an example of the earlier wares made by Arab or Saracenic potters previous to the Mooriſh occupation in 1090, only twenty-five years

[1] The writer has himſelf found pieces of veſſels of this ware, ſome, to all appearance, of very early date, and at conſiderable depth, on the ſites of nearly all the more important cities of Syria and Egypt—as Damaſcus, Baalbec, Tyre, Sidon, Cæſarea, Jeruſalem, Petra, and in Egypt at Aſſouan, and elſewhere.

prior to the Piſan invaſion of the iſland, and who may probably have continued to work under their new maſters. This piece is figured at page 383 of vol. xlii. of the "Archæologia," in a paper by the writer on the ſubject of theſe Piſan *bacini.* It is compoſed of a grey-white ſandy and porous paſte, covered with a thick and perfectly tranſlucent glaze of turquoiſe colour, under which the pattern of arabeſque ſcroll-work is painted black upon the ſurface of the clay, on which there is no appearance of a ſtanniferous *engobe*; the back is of a paler turquoiſe with a continuous concentric corkſcrew ſcroll in the ſame black. A curious inſtance of the appreciation of this pottery in Italy is its application as teſſeræ to form moſaic, an inſtance of which may be ſeen in the cathedral at Ravello near Amalfi. On the Epiſtle Ambo, conſtructed about A.D. 1130, pieces of oriental pottery are inſerted, for a tracing of one of which the writer is indebted to Mr. A. Neſbitt; "the ground is yellowiſh white, the characters (illegible) and ornaments olive green, the glaze very good;" the greater part of this moſaic, and alſo ſome in the cathedral of Salerno, is made up of pieces of oriental faience of green, blue, and various light colours, ſome ſhowing interlacing patterns beneath the glaze.

But to return to the ſubject of this diviſion, which is formed of the varieties of pottery known under the names of Perſian, Damaſcus, Rhodian, and Lindus wares, and of certain pieces believed to be of Sicilian origin, and which have been denominated Siculo-Arab. Theſe, compoſing a large family, may be claſſified after De Brongniart as—

Silico-alcaline—Siliceous or Glass-glazed Wares,

the leading characteriſtics being

1. A paſte compoſed of a ſandy and a white argillaceous earth, and ſome alkali or flux, greatly varying in their relative proportions, and producing degrees of fineneſs, and hardneſs, from a coarſe ſandy earthenware, to a ſemi-vitrified tranſlucent body, the latter being in fact a kind of porcelain of artificial paſte.
2. A glaze formed as a true glaſs, of ſiliceous ſand and an alkali (potaſh or ſoda), with the addition in ſome caſes of a ſmall quantity of oxide of lead or other flux.

Such is the general, but by no means the conſtant, definition of the component ingredients, of all the varieties rightly claſſed together as members of this group, for there can be no doubt, that great variations occurred in their compoſition at different periods and places, and ſome examples of the finer kinds of Perſian, Arabian, and perhaps of Da-

maſcus wares are met with in, or under, the glaze of which, the oxide of tin has been uſed to produce a white and more even ſurface. A carefully conducted ſeries of chemical teſts is much needed, but after an attentive examination of ſeveral pieces of the fineſt quality of preſumably Damaſcus wares, the writer is led to think, that the paſte, carefully ſelected and prepared, was covered by a thin waſh or ſlip of ſtanniferous compoſition, upon which the deſign was painted, and again covered with a rich tranſlucent glaſs-glaze.

1. Persian.

N the ſubject of theſe wares, ancient and modern, a large amount of information is conveyed to us in the work of the Comte de Rochchouart, who, during a reſidence of some years in Perſia, gave great attention to its ceramic productions of former and of preſent times. After eſtabliſhing the fact of the former production of at leaſt four diſtinct kinds of Kaolinic porcelain,[1] he minutely deſcribes ancient varieties of faience, of which the polychrome pieces are the more rare, the blue and white leſs ſo; he deſcribes one uncommon variety, believed to have been made at Cachan, as having a paſte of red earth covered with a ſtanniferous enamel of great beauty, and painted in cobalt under a glaze (*ſous couverte*), highly baked; they ring like metal. We do not recollect having ſeen an example of this variety. Marks imitating thoſe on Chineſe porcelain occur on pieces painted in cobalt blue on white. He confirms the obſervation that ſome of the more highly fired ancient pieces, have become ſemi-tranſlucent like an artificial porcelain, but it is only the effect of the baking which has partially vitrified the paſte. He further tells us that the ancient faience of Perſia is as admirable, as the modern is deteſtable, notwithſtanding it retains a degree of oriental elegance. The induſtry at preſent is carried on at Nahinna, where pieces in Chineſe ſtyle and others are made, and always marked; at Natinz, where pottery has been made for ſome hundred years, and where ſome of the fineſt was produced, it is now inferior; two kinds are made, white and blue, and polychrome called

[1] This, and the evidence of M. Mechin, ought to ſettle the diſpute in favour of M. Jacquemart's reading of Chardin's ſtatement in his "Voyage en Perſe" that in his time (about 1650) porcelain was made in that country; a fact which his confuſing deſcription, "*vaiſſelle d'émail ou de faïence*," and "*comme la porcelaine de la Chine*," had laid open to diſpute.

achtring (eight colours). At Cachan, turquoiſe blue, and many-coloured. Goum produces a ſort of enamelled terra cotta, while Hamadan, Kaſwine and Teheran produce inferior wares, the latter being the worſt.

He gives intereſting information of the mode of manufacture, and a receipt for paſte and glaze; the former compoſed of—

Earth of Varthoun, waſhed, dried, milled, and ſifted . .	1 part.
Pounded Glaſs	1 ,,
Earth of Bibi-cher-Banon	8 ,,
Oxide of Lead	½ ,,

The enamel for this is compoſed of—

Oxide of Lead	3 parts
Oxide of Tin	1 ,,
Pounded Glaſs	5 ,,
Gum adragante	⅛ ,,

the baking takes twelve hours.

The above-mentioned would form an opaque white enamel, and could only be uſed to paint over, and cannot be the compoſition for that tranſlucent glaze which is so apparent on this oriental faience. He believes the proceſs now in uſe to be ſubſtantially the ſame as the ancient, but that they were better baked. There can be no doubt that the ingredients varied greatly at different times and places, and we ſuſpect that the above recipe was much modified.

We do not derive any information from M. de Rochchouart on the ſubject of the luſtred wares, except in his deſcription of the tiles of the moſque of Natinz of the 12th century; nor do we learn anything of that variety of creamy white pottery having the ſides pierced through the paſte, but filled with the tranſlucent glaze, and which is believed to be the Gombrōn ware of Horace Walpole's day. But he gives intereſting information on the ſubject of the tiles uſed for decoration, of which the fineſt are thoſe mentioned above; thoſe of Iſpahan, and of the period of Shan Abbas (1585–1629) being alſo admirable for their exquiſite deſign. This induſtry has revived, and is increaſing in uſe for mural decoration, and we are furniſhed with receipts for the ſeveral pigments uſed at the manufactories. M. Mechin, who made ſeveral journeys to Perſia, ſpeaks of the great rarity of the luſtred pieces, very few of which he met with; one a flaſk, blue ground, covered with foliage, trees, &c., among them the *neehrvend*, a ſort of low-growing and ſhade-giving elm, much prized in Perſian gardens, is in the writer's poſſeſſion. M. Mechin alſo procured a large wine-jar, covered with figures of horſemen, &c. in relief, on creamy-white ground, diapered with arabeſques in metallic luſtre.

In illuſtration of the former knowledge of theſe wares in England, we are informed by Mr. A. Neſbitt, that in an upper room at Drayton

Houſe in North Hants are portraits, in panels of the wall, of a man and a woman in Perſian coſtume, by whose ſides are long-necked bottles "of unmiſtakeable Perſian luſtre porcelain," with patterns of exactly the ſame kind as thoſe on luſtred plates in Mr. Neſbitt's, and the writer's poſſeſſion. Theſe portraits would appear to be of the latter half of the 17th century, about which time the houſe belonged to Mordaunt, Earl of Peterborough, who was a great traveller, and Mr. Neſbitt thinks they may probably have been connected with him.

The Perſian glazed pottery known to us may be divided into:

A. Wares, generally highly baked, and ſometimes ſemi-tranſlucent. Paſte, fine and rather thin, decorated with ruby, brown, and coppery luſtre, on dark blue and creamy white ground.

The examples of this ware in collections, probably date from the middle or latter part of the 16th, to the firſt half of the 17th century, but luſtred tiles exiſt of much earlier time.

Of this variety there are two ſmall cups in the Muſeum (Nos. 7485, 7495). The fineſt examples are in Mr. Henderſon's rich collection; one of which, a vaſe, is mounted in gilt ſilver of Italian 16th century work. M. Charles Schefer of Paris has a flaſk and other pieces; Mr. Franks and Mr. Neſbitt alſo have ſpecimens.

B. Wares, of fine paſte, highly baked, ſemi-tranſlucent, of creamy colour and rich clear glaze, running into tears beneath the piece of a pale ſea-green tint. Its characteriſtic decoration conſiſting of holes pierced through the paſte, and filled in with the tranſparent glaze: the raiſed centres &c. are bordered with a chocolate brown or blue leafage, ſlightly uſed. This is ſuppoſed to be the Gombrōn ware.

An example is ſtill a *deſideratum* to the Muſeum. Mr. Henderſon poſſeſſes eight of the fineſt known of theſe rarities, which are admirably rendered in the photographs of his collection (pl. xi.). Mr. Franks has ſome pieces, and the writer one.

C. Wares, frequently of fine paſte, and highly baked to ſemi-tranſparency: the ground white; decoration of plants and animals, ſometimes after the Chineſe, in bright cobalt blue, the outlines frequently drawn in manganeſe, ſome pieces with reliefs, imitation Chineſe marks alſo occur; this variety is perhaps more recent than the others.

Although M. Mechin and others have brought ſpecimens of this kind from Perſia, it is to be regretted that none have yet been ſecured for the Muſeum. In theſe, again, Mr. Henderſon is rich, and Mr. Franks has examples. One in the former cabinet is painted with the ſubject of diſciples of Zoroaſter worſhipping the ſun, riſing from behind a cloud.

We have at preſent no fixed data by which to aſſign any of the early wares with coloured decoration, compriſed in the two following groups, to a Perſian origin, although there can be little doubt that ſome ſuch pieces were produced in that country. Neither have we included the variety mentioned by M. de Rochchouart, which would probably occupy a poſition between the wares under letter C., and thoſe of polychrome decoration. M. Jacquemart, in the firſt part, "Orient," of his "Merveilles de la Céramique," gives a moſt intereſting chapter on theſe wares. He is of opinion that thoſe we have claſſed under letter B., which he, with ſome juſtice, conſiders to be a true artificial porcelain, are of very early date, anterior to the fabrication of Kaolinic porcelain in Perſia, and that from them China may have imitated their mode of decoration known as "*à grains de riz*," a mode in uſe alſo in the later Perſian ware, as ſeen on ſpecimens in this Muſeum. The luſtred decoration he conſiders was derived from the Muſſulman Arabs, but executed by Perſian artiſts, as proved by the deſigns, in which Saſſanian traditions are apparent. He inſtances an example of a luſtred baſin, having coppery arabeſques on the blue ground of the exterior, and on the inſide, among plants, &c., the figure of a bull, while under the foot is a cypreſs tree—emblems of the religion of Zoroaſter. The cypreſs, however, is equally a Mahometan emblem; it is frequently repreſented on Perſian luſtred ware, and alſo on wall tiles in various moſques. The writer has obſerved many ſuch, ſome are in the church of the Annunciation at Nazareth, and on the richly-coloured glaſs of a beautiful window in the El Akſa at Jeruſalem. It is alſo frequently ſeen on the Rhodian pottery. The ornamentation of theſe purely Perſian wares has no reſemblance in deſign to the polychrome pieces or tiles.

M. Jacquemart conſiders both the groups A. and B. as anterior in date to the fabrication of the Kaolinic porcelain in Perſia. Whereas the third group, C., decorated with cobalt blue on a white ground, though ſemi-tranſlucent, and like the others, approaching to an artificial porcelain, is of later date and Chineſe inſpiration of deſign, ſometimes bearing marks in imitation of the Chineſe. A flaſk in the poſſeſſion of the writer is of this variety; it is virtually an artificial porcelain paſte, perhaps *engobe*, with a thin waſh of tin enamel, over which the deſign, eminently Perſian, but ſhowing a certain Chineſe influence, conſiſting of groups of deer among foliage, &c., is outlined with manganeſe, and filled in with cobalt on the white ground, and which is covered by a rich tranſlucent ſiliceous glaze; beneath is the mark (No. 5, p. 13). This piece was brought from Perſia by M. Mechin.

2. Damascus.

E assign this name as of the root or chief centre of a large class of wares, which were also made, in all probability, in Egypt, Turkey, Syria, Asia Minor, &c., and among which pieces of Persian manufacture may be included, from our want of exact knowledge of their technical differences; a certain general character pertaining to the whole class. There can be no doubt that Damascus was an important producer of this pottery which was known to the commerce of the 16th century as "Damas" ware, and we have examples, in silver mountings, of the period of Queen Elizabeth.[1] We know, moreover, that Timour Bey took with him from Damascus in 1402, "men who made bows, glass, and earthenware," and that at Timour's banquets at Samarcand, food was served in vessels of "gold, silver, earthenware, glass, and porcelain;[2]" and accordingly we learn from Vambéry that wonderfully beautiful tile work is to be seen in the mosques of Bokhara and Samarcand. Constantinople and Cairo may also have been centres of the manufacture, but the former, if not the latter, was perhaps a stem from the Damascus root. We would suggest, therefore, the propriety of reviving the term "Damas" or "Damascus ware" for this family, of which the true Damascus and Rhodian are only local varieties, in preference to the misapplied general name of "Persian," by which they have been known.

The paste varies in quality more than in kind, being of a grey white colour and sandy consistence, analogous to that of the Persian wares. The decoration is more generally rich in colour, the ground white, blue, turquoise, tobacco colour, and lilac, sometimes covered with scale work, with panels of oriental form or leafage, large sprays of flowers, particularly roses, tulips, hyacinths, carnations, &c., the colours used

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[1] Loans Ex. Cat.: Nos. 3280, 1, p. 292. Damascus ware was known in France in the 14th and 15th centuries, as evinced in the inventories of those periods. Thus:

1380. Inventory of Charles V.

"*Ung petit pot de terre en façon de Damas. Ung petit pot de terre à biberon sans garnyson, de la façon de Damas.*"

1416. Comptes royaux. Hôtel de la Royne.

"*A Regnault Morel pour un pot de Damas plein de gingembre vert, etc.*"

1420. Inv. du Duc de Bourgogne.

"*Ung pot de terre de l'ouvrage de Damas blanc et bleu, garnie le pié, et couvercle, qui est de jaspre, d'argent doré, un anse de serpent d'argent doré.*"

[2] See "Clavigo's Travels," translation, Bohn's Series. Also Cherefeddin, translated by Petis de la Croix. Delf, 1743.

being a rich blue, turquoiſe, green, purple, yellow, red, black. The forms are elegant; large bowls on raiſed feet, flaſks or bottles bulb-ſhaped with elongated necks; pear-ſhaped jugs with cylindrical necks and loop-handle; circular diſhes or plates with deep centres, &c. An intereſting example of the higheſt quality of this ware is in the writer's poſſeſſion, and is deſcribed and figured in colour in vol. xlii. of the "Archæologia," pl. xx. p. 394. It is a hanging lamp made for, and obtained from the moſque of Omar at Jeruſalem, or, more correctly, the Dome of the Rock, ſigned and dated June 1549 (the period of the reſtoration of the moſque by Soliman the Great) by "the painter, the poor, the humble Muſtafa." It has alſo been illuſtrated in Delange's folio work on Majolica.

Two leading varieties are known in collections:

A. Damaſcus proper.

Known by its evenneſs of ſurface and rich glaze, with ſubdued but harmonious colouring, certain tones of which are peculiar to this variety, as a dull lilac or purple, replacing the emboſſed red, ſo conſpicuous on the Rhodian, and uſed againſt blue, which is of two or three ſhades, the turquoiſe being frequently placed againſt the darker tone; a ſage green is alſo characteriſtic. The diſhes of this variety uſually have the outer edge ſhaped in alternating ogee.

This kind is much more uncommon than the following:

B. Rhodian or *Lindus.*

The greater number of pieces known in collections as "Perſian ware" is of this variety. It is to Mr. Salzmann that we owe the diſcovery of the remains of ancient furnaces at Lindus, in the Iſland of Rhodes, from the old palaces of which he collected numerous examples. Local tradition declares that a pottery exiſted at that ſpot under the influence of the knights of Rhodes, who preſumably brought theſe potters into the iſland from the Syrian main-land. Other neighbouring iſlands have also furniſhed examples, and the palaces of Italy have in this direction (as in that of the Damaſcus, luſtred and other Perſian potteries) yielded a richer harveſt of accumulated treaſures than can be procured in the land of their original production. This variety, although extremely beautiful, is generally coarſer than the former, and the decoration more marked and brilliant. A bright red pigment, so thickly laid on as to ſtand out in relief upon the surface of the piece, is very characteriſtic, and in many caſes is a colour of great beauty; the predominant decoration of the plates conſiſts of two or three ſprays of

roſes, pinks, hyacinths, and tulips, and leaves, ſometimes tied together at the ſtem, and ſpreading over the entire ſurface of the piece in graceful lines; the border frequently of black and blue ſcroll work. Ships, birds, and animals, are alſo depicted; and a ſhield of arms occurs on ſome pieces.

In addition to the above, it is preſumable, as has been before ſaid, that many tiles, and probably formed pieces for domeſtic uſe, were made on the ſpots where important buildings were erected, and ſo decorated; the potters or tile-makers having been brought from elſewhere for the purpoſe. It is, however, in our preſent ſtate of knowledge difficult to claſs them into diſtinct ſections of the Damaſcus family.

3. Anatolian.

ANOTHER very diſtinct and perhaps more recent claſs, conſiſts of thoſe wares frequently found in collections, as cups and ſaucers, ſprinklers, perfume vaſes, covered bowls, and the like, generally pieces of ſmall ſize. The ground is uſually white, ſometimes inciſed with croſs lines by means of a piece of wood ſcratching the ſoft paſte, a gay decoration of many colours, among which a brilliant yellow is conſpicuous, in ſcale work, lattice and diaper patterns, flowers, &c. Its glaze is frequently not brilliant, but rather rough on the ſurface; but the pieces are well baked.

It is aſcribed to the fabrique of Kutahia in Anatolia. There are not, we believe, any examples of this ware in the South Kenſington Collection.

4. Siculo-Arabian or Siculo-Persian.

THERE is yet another variety of this ſection which is ſomewhat exceptional, approaching as it does in compoſition to the firſt diviſion of the Perſian wares, and on the other hand to the decoration of the earlier pieces of the Hiſpano-Moreſque. It is compoſed of a ſandy paſte of the kind general to this ſection, is decorated either in black outline, relieved or filled in with blue, painted directly on the paſte, and covered by a thick tranſlucent glaze of a creamy tone, running into tears at the bottom of the piece; or glazed entirely with a tranſlucent dark blue glaſs, over which the decoration is painted in a rich luſtre colour, varying between the golden and ruby tints of the Italian Majolica, and differing conſiderably from thoſe upon the Hiſpano-Moreſque wares. There is a ſtrong reſemblance in the technical characteriſtics of ſome of theſe pieces, though different in colour, to the fragment obtained from the church of Santa Cecilia at Piſa by the writer (see *ante*, p. 3).

Both kinds are frequently decorated with imitation Arabic inſcriptions,[1] as upon the Spaniſh wares; ſuch is the caſe with the examples of the firſt variety in this Muſeum, as also with the luſtred blue vaſes exhibited by Mr. Falkener who brought them from Sicily, and upon two jars of the *albarello* form in the writer's poſſeſſion. One of ſimilar ſhape is figured by M. Delange in his folio work, and two, brought from Calata-Girone in Sicily by M. Signol, are in the Sèvres muſeum; one of theſe is figured in Mr. Marryat's book (p. 9), who alſo gives a mark occurring on an example of this pottery.[2] All the pieces have been brought from Sicily.

M. Jacquemart conſiders it to be of Perſian origin, while others ſuppoſe it to be the work of the Saracenic or Arab potters during their occupation of Sicily previous to 1090, or of their Mooriſh ſucceſſors of a later period.

It muſt however be borne in mind that a Siculo-Moreſque pottery, apparently enamelled with the oxide of tin, has alſo deſcended to us, aſcribed to the fabrique of Calata-Girone, and which is intermediate in character between the luſtred pieces under conſideration, and the true Hiſpano-Moreſque wares, under which ſection it is deſcribed.

Marks rarely occur on theſe varieties of pottery. Inſide a pot, with cover, ſpout, and loop handles, in Mr. Franks's Collection, which is decorated externally in red luſtre on a rich blue ground, and internally on the white, is the name of the maker, "Hatim," which is given in facſimile (Mark No. 1). Mr. Marryat at p. 318 of the third edition of his work gives an ornate Greek croſs as occurring on pieces of Lindus ware in the Huth Collection, and which is thought to be the mark of the croſs of the order of St. John at Rhodes (No. 2).

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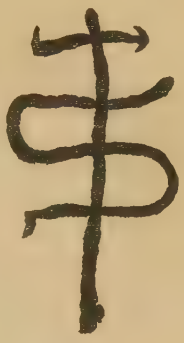
[1] The inſcription on one of Mr. Falkener's jars is readable, and has been deciphered by the late Mr. Stanley Poole. It reads:—

"To our lord the conquering king warring for the faith,
Mueiyad el Manſoor, may his glory endure."

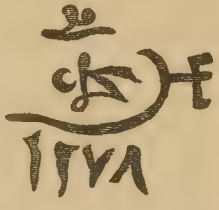
The fact of this inſcription being in readable Arabic, would, if the piece was really made in Sicily, be a ſtrong argument in favour of its early date.

[2] This mark is aſſigned by miſtake to this group of wares. It occurs on an early Italian luſtred plate in the Louvre (No. G. 29), claſſed by M. Darcel among the pieces of what he terms "Fabriques Italo-Moreſques"; hence, no doubt, the error.



In Mr. Franks's Collection is a bottle with pierced ſhoulders and painted with flowers, as pinks, &c., in green, blue, and red; it is a piece of good period and quality and may be of Rhodian manufacture, if not from a Syrian pottery. On it occurs the accompanying mark, which is ſingular in its reſemblance to that on the Chafaggiolo wares (No. 3).

Two ſhallow baſins of Modern Perſian faience in the ſame collection, of fairly good quality, one of which is decorated with a rude landſcape in blue on the white ground, and inſcribed on the back thus, which reads, Haſin Ali, 1261, correſponding to our A.D. 1845 (No. 4).



The other, alſo with a ſort of landſcape in character of the willow pattern, is marked at the back, which reads, Muhamed Ali, 1278, correſponding with A.D. 1861 (No. 5).

Theſe may probably be examples of the fabrique at Nahinne.

On a flaſk, already referred to (p. 8); deer among foliage in cobalt blue on white ground, in the writer's poſſeſſion (No. 6).

The principal collections of the Perſian and Damaſcus wares are: in France, thoſe of M. Schefer, who poſſeſſes rare examples of luſtred Perſian and pure Damaſcus, and M. Davillier; and in England, thoſe of Mr. Henderſon, whoſe rich cabinet contains the fineſt ſpecimens of luſtred Perſian, of the Gombrōn, Damaſcus, and Rhodian wares; Mr. Louis Huth, who purchaſed the fine collection of the Baron de Monville, and many of the Salzmann pieces; Mr. A. W. Franks; Mr. A. Neſbitt; Mr. Frank Dillon; and the writer.

Some of the ſpecimens from theſe collections are well figured in Mr. Marryat's "Hiſtory of Pottery and Porcelain," third edition, 1868; and in a ſet of photographs from works of art in his collection, privately printed by Mr. Henderſon, a copy of which he preſented to the Art Library at South Kenſington.

The use of Tiles for Wall Decoration.

BEFORE quitting this ſubject, it may be well again to direct the reader's attention to that important application of this kind of glazed pottery, which has been ſeveral times referred to in the foregoing pages, and which has been in uſe more or leſs throughout the Eaſt from a period of remote antiquity. Indeed, there is perhaps no inſtance in which the ſuperiority of Oriental taſte in ſurface decoration is more diſtinctly ſhown, than in that of the uſe of enamelled, or more properly ſpeaking, ſiliceous glazed tiles, as a covering for external and internal wall ſpace. We have already ſeen how fragments of ſuch embelliſhments have been yielded by the ruins of Aſſyria and Babylon, by Arabia in the ſeventh, and Perſia in the twelfth century; that in the eleventh, Kooniah, and in the fourteenth, Anatolia, afford inſtances, and that Damaſcus, Jeruſalem, Cairo, and Conſtantinople all have brilliant examples of this admirable application of the potter's art.

It is hardly within the province of theſe pages, to do more than refer generally to the various works illuſtrative of the architecture of thoſe places, in ſome of which engravings are given, conveying an idea, although a very poor one, of the wondrous rich effect of theſe tile-faced walls.

The diſtreſſing ſtate of ruin or neglect into which many of the tombs and moſques, ſo beautified, have been reduced or permitted to fall, greatly detracts from their effect, although not without its charm to the painter's eye; and it is refreſhing to ſee them, as at Conſtantinople, in a ſomewhat better ſtate of preſervation. In that city there is admirable work of this kind in the old palace of the Seraglio, where the writer noticed tiles, remarkable for their ſize and for the perfection of their manufacture. Some of theſe, nearly 2 feet ſquare, are covered with the moſt elegant arabeſque diapering of foliage and flowers intertwined, among which birds and inſects are depicted. Theſe may probably have been the work of a Perſian potter. But it is in the Tomb of Soliman the Great, built in memory of his ſon, Muſtapha, in 1544, that the effect of this mode of decoration can be ſtudied to better advantage. Here the entire walls of the interior, are faced with tiles of admirable diaper patterns, within borders of equal elegance, adapted to the form of the wall which they panel, and following the ſubtile outlines of the window openings, which, filled in with gem-like coloured glaſs between their intricate tracery, produce an effect of the greateſt richneſs and harmony. So alſo are the windows of the Moſque of Soliman the Great—but to return to the Tomb—beneath the dome, occupying the place of a frieze upon

the panelled wall, a large wide band of dark blue forms a belt or ribbon three or more feet in width, upon which the graceful lines of the bold and admirably formed inſcription of paſſages from the Koran, in Arabic characters of pearly whiteneſs, ſhow in the ſtrongeſt relief. We know nothing in decoration, more effective and more harmonious, than theſe tile-clad walls of the moſques and tombs of Conſtantinople, Jeruſalem, Cairo, &c. It is clear that as the tile work follows the outline of the window openings, it muſt have been ſpecially made to correſpond with the architect's deſign, the border pattern alſo follows the window form, being adapted to its curves and angles with conſummate ſkill. Mr. Frank Dillon has made ſome excellent ſketches of various examples of ſuch decoration from perſonal obſervation, and poſſeſſes ſpecimens of theſe tiles, ſome of which he liberally preſented to the South Kenſington Muſeum (Nos. 478–9). An exceptional wall tile is mentioned and figured by M. Jacquemart (Merveilles de la Céram. pt. i. p. 245), on which the Sacred Moſque of Mecca, the *Caaba*, is repreſented in a bird's-eye view. This was brought from Egypt by M. Jomard, who believes it to have come from Zorende or Kirman. A nearly ſimilar plaque exiſts in the Moſque of Santa Sophia, at Conſtantinople, at which the writer was only permitted a paſſing glance. In the 12th and 13th centuries, and probably before, as certainly ſince, in Perſia and Arabia tiles enriched with metallic luſtre were uſed for covering the walls. Some of theſe, which, from his deſcription, ſeem to be of ſimilar kind to thoſe of the Moſque of Natinz, mentioned by M. de Rochchouart, are in the collection of M. Ch. Schefer, the eminent Orientaliſt of Paris, and in that of Mr. Henderſon. They probably formed part of a frieze or upper border, and have a flat ſurface diapered with arabeſques, birds, &c., in luſtre colour, upon which an inſcription in large Arabic characters ſtands in relief, and is coloured blue. Some portions of luſtred ſtar-ſhaped tiles in this Muſeum (No. 625, fragment 8) may be of the kind with which the panel was diapered. We do not find any trace of this uſe of luſtred pottery in Cairo, Syria, or Conſtantinople; and, although occurring in Perſia, it ſeems to have made ſmall lodgment elſewhere, but reappears in Spain. The application of glazed pottery for decorating wall ſurface ſeems never to have taken root in Greece or Italy (although we learn from Mr. Niſbett that ſlabs of glaſs of various colours were uſed by the Romans for that purpoſe),[1] where Moſaic had eſtabliſhed itſelf long anterior to the advance of Oriental influence; and even in the moſt palmy days of the production of Italian majolica and painted pottery, nothing of this kind was attempted by her artiſts

[1] In a paper read before the Society of Antiquaries in February of this year.

beyond an occaſional flooring—with the exception of Luca della Robbia, who not only covered ceilings with tiles between the beauteous relievo ſubjects on the ſpandrils and the centre, as ſeen at San Miniato and the Pazzi Chapel at Santa Croce in Florence, a chapel in San Giobbe at Venice (of his ſchool), &c., but executed roundels and arch fillings of tiles, painted with ſubjects on the flat ſurface. Such are that on Or' San Michele, referred to by Vaſari, in the Opera del Duomo at Florence, and the roundels in this Muſeum. Germany made great uſe of tiles for facing ſtoves, and other purpoſes, in the 16th century—but their inſpiration was not Oriental—and, again, the well known Dutch tiles, much uſed in England during the laſt century, but ornamented on a falſe principle of decorative art. We have already alluded to the revival of their uſe in Perſia. In the Indian Court of the International Exhibition of the preſent year (1871), were ſhown examples of Zenana windows and wall tiles from Sinde, of recent manufacture, and of preciſely ſimilar character in body and glaze to the claſs of wares now under conſideration. They, moreover, ſhow another mode of decoration, that known as "*pâte sur pâte*," in which the deſign is painted on the ſurface of the clay in a ſlip or "*engobe*" of lighter colour underneath the glaze, a manner of ornamentation found upon early Chineſe porcelain, and upon that aſcribed by M. Jacquemart to Perſia.

Theſe tiles, together with ſhaped pieces of the ſame Indian ware, are very intereſting, being without doubt the modern repreſentatives of a very remote manufacture, and having the cloſeſt affinity with the ancient Egyptian glazed pottery. Whence they were derived or which the parent ſtock, is a queſtion, the anſwer to which we are not at preſent in a poſition to do more than gueſs at. In France and England reproductions have appeared, many of which are excellent from the talent of their painters, or from the technical qualities of their manufacture. Among the objects of this claſs, ſhown at the Exhibition of the preſent year, are ſome good ſpecimens by more than one manufacturer: thoſe produced by the Meſſrs. Minton, copied or derived from Oriental originals, are particularly beautiful.

PLATE.

PORTRAIT OF A PRINCE.

Persian, 16th Century.

(5763. '59.)

CATALOGUE.

Ancient Persian.

5763. '59.

LATE. Siliceous glazed earthenware; in the centre a medallion profile head of a Perſian prince; border of ſcale work, and oval compartments, with carnation buds painted in blue on the white ground. Ancient Perſian. Diam. 10¼ in. Imperfect. Bought, 4*s*. 6*d*.

This is a curious example, and intereſting from its bearing the portrait of a prince or high perſonage, habited in the Perſian coſtume, and executed with great care. We ſhould be diſpoſed to aſſign this ſpecimen to the latter half of the 16th century. (See *engraving*.)

7485. '61.

CUP. Siliceous glazed earthenware, luſtred. Decorated inſide on a white, outſide on a blue ground, with cypreſs and other trees in ruby-gold metallic luſtre. Perſian. 16th or 17th century. H. 1¾ in., diam. 3 in. Bought, 13*s*.

This is a brilliant example of the luſtre pigment, and the blue ground is of great richneſs of colour. The glaze and general quality of the piece are very good. The greater number of pieces of this luſtred ware have been found in Italy. M. Mechin informed the writer that he had carefully ſought them in Perſia, and could find but few examples, which he procured at Iſpahan. Theſe two ſpecimens were purchaſed

by Mr. Robinſon in Italy, one at Urbino, the other at Naples. M. de Monville, years ſince, procured eight or ten cups in Italy, which were ſubſequently ſold for 5*l.* each. Mr. Neſbitt procured four plates at Naples, Mr. Franks found his fine bowl in Italy, and the writer purchaſed two cups in Florence.

7495. '61.

CUP. Siliceous glazed earthenware, luſtred. Decorated inſide on a white, outſide on a blue ground, with palmettes, and foliation in ruby-gold metallic luſtre. Perſian. 16th or 17th century. H. $1\frac{5}{8}$ in., diam. $2\frac{7}{8}$ in. Bought, 7*s.* 6*d.*

625. '68.

TILES, Bowls, &c. Siliceous glazed ware. Eleven fragments of various patterns, ſome luſtred. Collected from ancient ruined buildings in Perſia. Ancient Perſian. Various dimenſions. Bought, 8*l.*

This ſeries of fragments was brought from Perſia, as were thoſe under the numbers 163 to 163*m*, by M. Mechin, who procured them from the ruins of ancient buildings in that country. Thoſe with metallic luſtre are from Rheï or Rhagès, a ruined city of large ſize, at about a couple of leagues from Teheran, which was deſtroyed between five and ſix hundred years ago.

No. 1. The bottom of a bowl, painted with a ſeated figure of a female, the face of a peculiar ſalmon tint, dreſs green, and border of chequered work in grey, green, and dark red on a white ground.

No. 2. Bottom of a bowl: a cypreſs tree, between a man and a woman on horſeback; her horſe is blue, and ſhe wears a green dreſs, ſpotted blue; his horſe is violet and his dreſs blue; two vultures below, ground white.

No. 3. Bottom of a bowl: divided into compartments by dark blue ſtrap-work, with red ſquares between; on the green ground of each diviſion a bird is painted white.

No. 4. Small fragment of a veſſel: buſt and head of a woman in a green dreſs, bordered red.

No. 5. Bottom of a bowl: part of two horſes, one red, the other grey; on the former a woman dreſſed in blue; ground white.

All the above have an Arabian character in the heads and coſtume; they are probably of the ſame period and manufacture; the glaze has the appearance of being over a ſtanniferous *engobe*. They are with little doubt of Perſian make, as the fact of having repreſentations of human and animal life depicted upon them, would be concluſive evidence that they are not the work of Arabian artiſts. Although not admirable for drawing, they ſhow a very high degree of excellence in the technical qualities of glaze, colours, &c., and are probably of early date.

No. 6. Piece of a tile: on the white ground is a woman's head, in golden metallic luſtre.

No. 7. Portion of a diſh or bowl: white ground, a woman's head, and other ornament in metallic luſtre.

The heads have the ſame aſpect, and the glaze ſeems to have a foundation of the oxide of tin; they may probably be of the ſame period as the Nos. 1 and 5.

No. 8. Portion of a ſtar-ſhaped tile: white ground, divided into compartments, with Moreſque ſtyle of ornament, in metallic luſtre. A blue border ſurrounds the whole, with mock Arabic inſcription, in luſtre. The glaze may probably be of ſtanniferous foundation, unleſs it is over an *engobe* of white clay. This may, perhaps, be of as early a date as the 13th or 14th century.

No. 9. Portion of a tile: light yellow ground, with branches of vine, grapes, a goldfinch, &c., in relievo, carefully outlined, and painted in colours.

This is very ſuperior in execution to the foregoing pieces, and probably of leſs ancient date (16th century?); it is admirable for the beauty of the colours, the careful execution, and the even glaze.

No. 10. Portion of a bowl: of turquoiſe colour, having part of an inſcription in old Arabic characters, in relief; the glaze is ſiliceous, a tranſlucent glaſs, and the piece is probably of very early date.

No. 11. Star-ſhaped tile: of turquoiſe colour and glaſs glaze, probably more recent than the laſt.

By the kindneſs of Profeſſor Church, who has examined portions of the glaze of theſe tiles, I am enabled to ſtate that Nos. 1 to 5 are covered with an enamel containing "tin in diſtinct, but not large quantities, and no lead."

That on Nos. 6 and 7 "contained abundance of both tin and lead."

While No. 9 "contained no trace either of tin or lead."

163 to 163*m*. '69.

TILES (12 fragments). Siliceous glazed earthenware; two polygonal, with luſtred diaper, and blue inſcribed border; the reſt ſhowing parts of equeſtrian figures hawking. Perſian. L. of largeſt fragment, $7\frac{1}{2}$ in., W. $4\frac{3}{4}$ in. Bought, 4*l*. 12*s*.

The fragments of tiles, Nos. 163 to 163*m*, are of various periods, and moſtly duplicates of thoſe compriſed under No. 625, and broken pieces from ſimilar ones to Nos. 623, 624, &c.

182. '53.

WALL Tile. Siliceous glazed earthenware. Diapered with flowers and foliage in white, green, yellow, blue, and manganese black. Perſian or Syrian. 16th century. Square, W. 7 in. Bought. (Bandinel Collection.)

The colours, particularly the yellow and blue, are very rich. It is difficult, for the reaſons given in the introduction, to fix with any preciſion the locality of produce of theſe tiles. This example may, with equal probability, have come from Cairo, Brouſſa, Damaſcus, Conſtantinople, Jeruſalem, or Perſia.

187. '35.

WALL Tile. Siliceous glazed earthenware. Portion of a border; painted with flowers on a dark red ground, and in leaf-ſhaped panels on a white ground. Probably Perſian of the 16th or 17th century. Square, W. $7\frac{3}{4}$ in. Bought. (Bandinel Collection.)

This is rather an unuſual ſpecimen, and of ſome elegance in the ſubdued but harmonious effect of the colours.

WALL TILE.

FIGURE OF A HORSEMAN IN RELIEF.

Persian, 17th Century.

(623. '68.)

624. '68.

WALL Tile. Siliceous glazed earthenware. Turquoiſe ground. An equeſtrian figure bearing a hawk, in relief. From the ruins of the palace of Shan Abbas II. Perſian. 17th century. $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Bought, *6l.*

Similar to No. 623, but, as in all the other examples, with ſome ſlight variations.

623. '68.

WALL Tile. Siliceous glazed earthenware. On a blue ground ſurrounded by flowers and foliage reſerved in white and pencilled with black, is a figure of a horſeman in relief, in Perſian coſtume, and holding a hawk on his hand. From the ruins of the palace of Schan Abbas II. near Iſpahan. Perſian. 17th century. $7\frac{1}{2}$ in. by $5\frac{3}{4}$ in. Bought, *6l.*

Schan Abbas II. reigned in Perſia from 1642 to 1666, and, as I was informed by M. Mechin, theſe tiles were found among the ruins of his palace, called "Ferabad," in the neighbourhood of Iſpahan, which was deſtroyed by the Afghans in 1721. They have been ſuppoſed, but without ſufficient authority, to repreſent that monarch. One example, in the poſſeſſion of M. Davilier of Paris is enriched with metallic luſtre, as alſo the fragment of another. (See *engraving.*)

159. '69.

TILE. Siliceous glazed earthenware. Emboſſed group of white pinks, outlined black, and touched with purple and green on dark blue ground. Perſian. 17th century. L. $7\frac{1}{2}$ in., W. $5\frac{1}{2}$ in. Bought, *2l. 4s.*

160. '69.

TILE. Siliceous glazed earthenware. Embоſſed group of purple and white flowers, and green leaves on blue ground. Perſian, 17th century. L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 2*l.* 4*s.*

161. '69.

TILE. Siliceous glazed earthenware. Embоſſed group of Iris and other flowers, purple and white, with green leaves on blue ground. Perſian. 17th century. L. $7\frac{3}{8}$ in., W. $5\frac{5}{8}$ in. Bought, 1*l.* 12*s.*

A very elegant group of flowers. (See *engraving.*)

162. '69.

TILE. Siliceous glazed earthenware. Embоſſed yellow flowers with red centres and green leaves on blue ground. Perſian. 17th century. L. $7\frac{1}{4}$ in., W. $5\frac{1}{2}$ in. Bought, 1*l.* 12*s.*

The tiles Nos. 159 to 162 are beautiful in their colour, and the gracefully naturaliſtic treatment of the flowers. They are probably of the ſame ſeries, and from the ſame ſource, as thoſe having figures of a horſeman in relief bearing a hawk on his hand, and which were procured from the ruins of the palace of Schan Abbas II. (See No. 623, 624.) The great moſque at Iſpahan, known as the Meijid-Shan, was built by Schan Abbas I. known as the Great, who reigned from 1585 till 1629, and is covered with glazed tiles.

WALL TILE.

EMBOSSED GROUP OF IRIS AND OTHER FLOWERS.

Persian, 17th Century.

(161. '69.)

Modern Perſian.

3843. '53.

UP. Siliceous glazed earthenware. Coarſe ſcrolls in blue, on white ground. Modern Perſian. H. $1\frac{7}{8}$ in., diam. $3\frac{1}{4}$ in. Bought. (Bandinel Collection.)

3858. '53.

SAUCER. Siliceous glazed earthenware. Coarſe blue ornament, outlined with black on white ground. Modern Perſian. Diam. $4\frac{5}{8}$ in. Bought. (Bandinel Collection.)

3866. '53.

BOWL. Siliceous glazed earthenware. Alternate panels of dull blue and white, flowers in the latter. Modern Perſian. H. 3 in., diam. $6\frac{1}{4}$ in. Bought. (Bandinel Collection.)

3884. '53.

CUP and Saucer. Siliceous glazed earthenware. Panels of blue and white with flowers in black outline. Modern Perſian. H. of cup, $1\frac{3}{4}$ in., diam. 2 in. Diam. of ſaucer, $2\frac{3}{4}$ in. Bought. (Bandinel Collection.)

3762. '53.

SALT Cellar. Siliceous glazed earthenware. Circular; turquoiſe ground with a lozenge pattern in black. Modern Perſian. H. 1½ in., diam. 2½ in. Bought. (Bandinel Collection.)

Probably manufactured at Cachan, where about 100 men are occupied in making theſe wares of turquoiſe colour with figures in black.

3776. '53.

SHALLOW Bowl. Siliceous glazed earthenware. White ground, flowers and panels outlined in black, and filled in with dull blue. Modern Perſian. Diam. 9½ in. Bought. (Bandinel Collection.)

3824. '53.

BIRD Fountain. Siliceous glazed earthenware. Turquoiſe glaze with palmette ornaments outlined in black. Modern Perſian. H. 4 in., width including ſpout, 5¼ in. Bought. (Bandinel Collection.)

In this example the ornament is roughly ſketched in black outline on the ſurface of the "biſcuit," and is covered by a tranſparent glaze of turquoiſe colour. It alſo, as No. 3762, is probably from Cachan.

3823. '53.

PLATE. Siliceous glazed earthenware. Rudely painted with flowers and a bird in blue on a white ground, chequered border. Modern Perſian. Diam. 8¼ in. Bought. (Bandinel Collection.)

3891. '53.

SALT Cellar. Siliceous glazed earthenware. White and blue, with two cavities for ſalt. Modern Perſian. L. 4¾ in., W. 2 in. Bought. (Bandinel Collection.)

3894. '53.

BOWL. Siliceous glazed earthenware. Painted with ornaments and flowers in blue and black, diapered with perforations filled in with glaze. Modern Perſian. H. 4 in., diam. 8¼ in. Bought. (Bandinel Collection.)

A piece of very coarſe workmanſhip, probably of the manufacture of Teheran.

2891. '53.

CUP, or Salt Cellar. Siliceous glazed earthenware. Blue flowers on white panels. Modern Perſian. H. 1½ in., diam. 3¼ in. Bought. (Bandinel Collection.)

Damaſcus Ware.

70. '66.

FLASK. Siliceous glazed earthenware. With long neck, having a projecting boſs of turquoiſe colour, on which is a row of ſtars in dark blue. It is diapered with turquoiſe creſcents, and white carnation buds; on the ſhoulder is a collar or belt, marked by

blue and white lines, and painted with inverted white flowers and turquoiſe leaves. Damaſcus (?). 15th or 16th century. H. 15½ in., diam. 6⅜ in. Bought, 48*l.*

This charming piece is a model of delicacy and elegance in form and coloured decoration; the latter is ſubdued, but like the majority of the earlier pieces, and thoſe aſcribed to the fabrique of Damaſcus, is extremely harmonious. The Rhodian wares ſeldom attained to this purity of ſtyle, and, indeed, it is probable that the richer polychrome decoration was of later introduction than the date of this piece. It probably is of the ſame make as the bottle No. 6785, although far ſuperior to it in beauty of effect. (See *coloured plate.*)

6785. '60.

FLASK. Siliceous glazed earthenware. With long neck, having a projecting boſs of turquoiſe colour; the white ground is decorated with oval, leaf-ſhaped ornaments in dark blue with turquoiſe centres, and ſurrounded by wreaths of flowers, a collar of dark blue on the ſhoulder. Syrian. 15th or 16th century. H. 16¼ in., diam. 7¼ in. Bought, 15*l.*

This is a very elegant piece in form and ornamentation. We have aſcribed it to a Syrian origin, perhaps Damaſcus.

7409. '60.

BOWL. Siliceous glazed earthenware, decorated inſide with ſhaped white panels, bearing ſet figures in dark blue, the intervening ground blue, with white arabeſque. Outſide a foliated diaper of dark and light blue, on white ground; round the foot a leafage moulding and a flower wreath. Damaſcus (?). 16th century. H. 9¾ in., diam. 1 ft. 6 in. Bought, 4*l.*

Pieces of this ſize are not common. Mr. Louis Huth poſſeſſes two, and there is a fine one in the collection of Mr. Alex. Neſbitt. They are imitated at the Ginori factory near Florence, and have been copied in Paris and in England.

PLATE.

DIAPERED WITH BLUE SCROLLS.

Damaſcus or Perſian, 16th Century.

(6590. '60.)

7357. '61.

BOWL. Shallow, with ſhaped edge. Siliceous glazed earthenware. Deſign in dark blue on the white ground. A central roſe ſurrounded by four leaf-ſhaped ornaments bearing ſmaller white foliated centres, the ground filled in with arabeſque foliation. Damaſcus. 16th century. H. 4½ in., diam. 12½ in. Bought, 2*l.*

This piece has all the characteriſtics in form, tone of colour, deſign, and general quality of the pieces aſcribed to the Damaſcus potteries.

6590. '60.

PLATE. Siliceous glazed earthenware; white ground, minute diapered ornament of concentric foliated ſcrolls in blue. Ancient Damaſcus or Perſian. Diam. 10 in. Bought, 2*l.*

This curious ſtyle of decoration is rarely found; in the muſeum of the univerſity at Bologna is an ewer of the ſame pattern, and of great excellence of workmanſhip; it differs in form from the jugs of which Nos. 1708-8*a* are good examples, and which are more uſual, the flaſk form of the body being inverted, and ſurmounted by a wider neck, contracted, oppoſite the handle, to form a ſpout. Only three examples of this form are known to the writer, viz., that juſt mentioned, one in the rich collection of Mr. Louis Huth, and one in the writer's poſſeſſion; theſe two laſt are decorated in colour. (See *Loans Cat.*, Nos. 3292–3.)

They may perhaps be of the middle or even earlier half of the 16th century, and are of the higheſt quality of this claſs of wares. Mr. Henderſon has a flaſk of nearly ſimilar pattern to the preſent piece. (See *engraving.*)

314. '67.

SHALLOW Bowl. Siliceous glazed earthenware. White ground, painted with a bunch of flowers in blue and green, in a border of blue and red leaf-moulding. Syrian or Rhodian. 15th or 16th century. Diam. 12 in. Bought, 5*l.* 5*s.*

This is a very elegant piece and brilliant in colour. We are doubtful whether it be of Rhodian make, approaching more to the wares of Syria, perhaps of Damaſcus. It is of the ſame fabrique as No. 1140. (See *engraving.*)

1140. '64.

SHALLOW Bowl. Siliceous glazed earthenware, painted with roſette ornament of geometric character, principally of blue and green on white ground. Syrian or Rhodian (?). 15th or 16th century. Diam. 11⅜ in. Bought, 8*l.*

This piece is of the ſame form and general character of ware, and probably from the ſame fabrique, as No. 314.

478. '65.

WALL Tile. Siliceous glazed earthenware. Arabeſque diapering of conventional flowers, and foliage of dark blue with carnation buds in turquoiſe, on a white ground. From Cairo. 15th or 16th century. 10 in. ſquare. Preſented by Frank Dillon, Eſq.

Theſe tiles formed portion of a wall decoration, and were doubtleſs ſurrounded by a border of equally elegant deſign.

479. '65.

WALL Tile. Siliceous glazed earthenware. The companion to No. 478. Preſented by Frank Dillon, Eſq.

1075. '69.

TILES (four). Siliceous glazed earthenware, white ground with floral ornament in dark blue and turquoiſe. From Cairo. 16th century (?). 9¾ in. ſquare. (Paris Exhibition, 1867. Meymar Collection.) Bought.

SHALLOW BOWL.

PAINTED GROUP OF FLOWERS.

Syrian or Rhodian, 15th or 16th Century

(314. '67.)

Rhodian.

8488. '63.

EEP Plate. Siliceous glazed earthenware, white ground; red roſes, blue, red, and green leaf, and ſpikes of a red and blue flower, ſpring from one bunch of blue and green leaves; border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 8*l.*

A piece of good deſign and rich in colour.

1133. '64.

DEEP Plate. Siliceous glazed earthenware; painted with red roſes between blue and red leaf ſcrolls on the white ground, border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 11¾ in. Bought, 8*l.*

1134. '64.

SHALLOW Bowl. Siliceous glazed earthenware; painted with red roſes between blue and green leaf ſcrolls. Rhodian. 15th or 16th century. Diam. 11¼ in. Bought, 8*l.*

1134. '64.

DEEP Plate. Siliceous glazed earthenware; painted with radiating pattern of white and blue tulips on red compartments, ſurrounded by green and red trefoils. Rhodian. 15th or 16th century. Diam. 11¾ in. Bought, 8*l.*

The deſign of this piece is unuſual, and the abundant uſe of that red pigment, which by ſome is ſuppoſed to be characteriſtic of the Rhodian pottery, is very effective.

1136. '64.

DEEP Plate. Siliceous glazed earthenware; painted with red roſes and blue carnation buds on each ſide of a central palmette ornament of blue, green, and red, on the white ground; border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12½ in. Bought, 8*l.*

The frequent occurrence of this pattern for the border of pieces, all of which are, with probability, aſcribable to the Lindus potteries in the Iſland of Rhodes, would lead to the concluſion that it may be conſidered a local and characteriſtic manner of ornamentation; in ſome inſtances it is uſed as a filling in or grounding, but is more generally applied, as in this inſtance on the borders of the plates. (See *engraving*.)

1141. '64.

DEEP Plate. Siliceous glazed earthenware; painted with green, white, and blue leaf ſcrolls upon ground of black ſcroll work; border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12½ in. Bought, 8*l.*

The black coiled ſcroll grounding, or filling, on this piece is more abundant than uſual: it may be conſidered almoſt as a characteriſtic ornament of the Rhodian ware, but is more generally applied to the borders on alternate patches of blue and white ground.

1142. '64.

DEEP Plate. Siliceous glazed earthenware; painted with white and red leaves and buds upon blue and green ſcale-work ground; border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 11 in. Bought, 8*l.*

DEEP PLATE.

FLOWERS AND PALMETTE ORNAMENT.

Rhodian, 16th Century.

(1136. '64.)

1137. '64.

DEEP Plate. Siliceous glazed earthenware; painted on the white ground with a green cypress between red roſes, and two ſcrolls of dark blue foliage; border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12¾ in. Bought, 8*l.*

1138. '64.

DEEP Plate. Siliceous glazed earthenware; painted with red roſes on each ſide of a central palmette ornament of blue, green, red, and white. Rhodian. 15th or 16th century. Diam. 11¼ in. Bought, 8*l.*

1139. '64.

DEEP Plate. Siliceous glazed earthenware; painted with a roſette, filled by interlacing white and red leaves relieved with green upon a blue ground; border of black coiled ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12⅞ in. Bought, 8*l.*

2641. '56.

PLATEAU. Siliceous glazed earthenware; painted with floral ornaments. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 1*l.* 12*s.*

2546. '56.

DEEP Plate. Siliceous glazed earthenware, painted with a green cypreſs tree, red roſes, blue carnation buds, and hyacinths; border of black ſcrolls on blue and white. Rhodian. 16th century. Diam. 13 in. Bought, 1*l.*

2545. '56.

PLATEAU. Siliceous glazed earthenware; painted with flowers in green, red, and blue. Rhodian. 15th or 16th century. Diam. 13¾ in. Bought, 1*l.*

1708. '55.

EWER. Siliceous glazed earthenware; a diaper of white arabeſque foliated ornament, heightened with blue on a green ground; a collar of red with white foliation, touched with blue and green. Rhodian or Syrian. 15th or 16th century. H. 10½ in., diam. 7½ in. Bought. (Bernal Collection.) 7*l.* 10*s.*

This and the companion jug are beautiful examples of the beſt period of the Rhodian, or perhaps of Syrian, manufacture. The decoration is extremely harmonious and characteriſtic of this claſs of pottery; the colours are rich and even, and in reſpect to glaze and all other technical qualities theſe pieces are excellent. They are of ſimilar character to the piece belonging to Mr. Sambrook, which is mounted in ſilver work of the time of Elizabeth, bearing the London Hall-mark of 1596; and to another, in a like mounting, belonging to Mr. C. Winn. (See *Loans Cat.*, Nos. 3280–1.) Jugs of this form were uſed for water. (See *coloured plate.*)

1708*a*. '55.

EWER. Siliceous glazed earthenware; white arabeſque foliation heightened with blue on a green ground, on a red collar white leafage touched with blue and green. Rhodian or Syrian. 15th or 16th century. H. 10½ in., diam. 7½in. Bought. (Bernal Collection.) 7*l.* 10*s.*

The companion to No. 1708. A noble jug of this form in Mr. Henderſon's collection has an inſcription in Turkiſh round the neck,

which reads: "What is a jug? A jug is a friend that meets you in the days of heat, and opens its heart to you."

485. '54.

PERFUME Vaſe and Cover. Siliceous glazed earthenware; the cover and margin of the vaſe perforated; white ground with bunches of red flowers and blue hyacinths, the ſhoulders and lid grounded in blue and green with red ſpots, the foot blue with red buds. Rhodian. 15th or 16th century. H. 8¾ in., diam. 5½ in. Bought, 1*l.*

6783. '60.

FLASK. Siliceous glazed earthenware; with long neck, having a projecting boſs of turquoiſe blue, the surface decorated with ſhips in full ſail on a green ground, ſprinkled with leaves and trefoils in white touched with red. A collar of elongated white leaves centred with red, falls from the boſs. Rhodian (?). 15th or 16th century. H. 17 in., diam. 8 in. Bought, 14*l.* 14*s.*

This fine flaſk and its companion No. 6784 are good ſpecimens of one of the moſt elegant forms of Eaſtern pottery and metal work. In Perſia it was uſed for wine, in contradiſtinction to the handled jug, No. 1708, which was for water.

6784. '60.

FLASK. Siliceous glazed earthenware; with long neck, having a projecting boſs of dark blue, from which falls a collar of long leaves; groteſque birds and animals, ſome human headed, reſerved in white with a black outline on a green ground diapered with leaves in blue and red. Rhodian (?). 15th or 16th century. H. 17 in., diam. 8 in. Bought, 14*l.* 14*s.*

Mr. Henderſon has ſome fine examples of this beautiful form; others are in Mr. Huth's collection. Two ſpecimens of their Italian imitation, made at Candiana, are in the Muſeum, and are deſcribed under that head (No. 836).

1143. '64.

PLATE. Deep. Siliceous glazed earthenware; white ground painted with a green cypreſs tree between red pinks and blue and green leaf-ſcrolls; border of black ſcrolls on blue and white. Rhodian. Probably 15th or 16th century. Diam. 12 in. Bought, 8*l.*

The red colour in this ſpecimen is remarkably brilliant.

315. '67.

PLATE. Siliceous glazed earthenware. White ground; painted with a three-maſted ſhip in full ſail, towing a boat (rig of the 15th century); border of black ſcrolls on blue and white. Rhodian. 15th or 16th century. Diam. 12 in. Bought, 5*l.* 5*s.*

177. '66.

PLATE. Deep. Siliceous glazed earthenware; white ground, with red roſes and foliage in blue and green; border of black ſcrolls on blue and white. Rhodian. 16th century. Diam. 11½ in. Bought, 2*l.* 7*s.*

116. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with flowers in red, blue, and green; black and white ſcroll border. Rhodian. 16th century. Diam. 12⅛ in. Bought, 2*l.* 5*s.*

117. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with a bouquet of red roſes blue buds and green leaves; black and white ſcroll border. Rhodian. 16th century. Diam. 11¾ in. Bought, 2*l.* 5*s.*

118. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, with red roſes and blue and green leafage; black and white ſcroll border. Rhodian. 16th century. Diam. 11¾ in. Bought, 2*l.* 5s.

119. '70.

PLATE. Deep. Siliceous glazed earthenware; green ground in centre, with arabeſque foliation in white touched with red and blue and encircled by a gadrooned band; black and white ſcroll border. Rhodian. 16th century. Diam. 11⅞ in. Bought, 2*l.* 5*s.*

120. '70.

PLATE. Deep. Siliceous glazed earthenware; centre of green leafage ſurrounded by ſtar-ſhaped ornament of red and blue parallel lines, black ſcrolls in the interſpaces, with red and green border. Rhodian. 16th century. Diam. 12¼ in. Bought, 2*l.* 5*s.*

121. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, ſhips painted in black with blue ſails, between which are red flowers; blue and black ſcroll border. Rhodian. 16th century. Diam. 11½ in. Bought, 2*l.* 5*s.*

122. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground with red roſes and blue and red leafage. Rhodian. 16th century. Diam. 10¾ in. Bought, 2*l.* 2*s.*

123. '70.

PLATE. Deep. Siliceous glazed earthenware; greeniſh-white ground, red roſes with blue and green leaves. Rhodian. 16th century. Diam. 10⅞ in. Bought, 2*l.* 2*s.*

124. '70.

PLATE. Deep. Siliceous glazed earthenware; greeniſh-white ground, a bouquet of red pinks blue buds and green leaves, with black and white ſcroll border. Rhodian. 16th century. Diam. 10⅛ in. Bought, 2*l.* 2*s.*

125. '70.

PLATE. Deep. Siliceous glazed earthenware; white ground, roſette centre with radiating leaf-ſhaped compartments bearing red flowers on a green ground; border of pink buds and blue flowers. Rhodian. 16th century. Diam. 10¼ in. Bought, 2*l.* 2*s.*

VASE.

PAINTED WITH IMITATIVE ARABIC INSCRIPTIONS.

Siculo-Arabian, 13th or 14th Century.

(483. '64.)

126. '70.

PLATE. Siliceous glazed earthenware; greeniſh-white ground, with flowers in red, blue, and green. Rhodian. 16th century. Diam. 10 in. Bought, 2*l.* 2*s.*

Nos. 116 to 126 are pieces of more ordinary quality, perhaps of a later period of the Rhodian manufacture.

Siculo-Arabian.

482. '64.

ASE. Oviform. Siliceous glazed earthenware of ſimilar character to the Perſian ware; ground white dotted with black and painted with figures of winged horses and birds in black, tinted with blue. On the neck, repeated in circular panels, is a ſymbolic mark, probably medical. Siculo-Arabian. 13th or 14th century (?). H. 15 in., diam. 10 in. Bought, 15*l.* 16*s.*

483. '64.

VASE. Oviform. Siliceous glazed earthenware of ſimilar character to the Perſian ware. An imitative Arabic inſcription encircles the body of the vaſe, reſerved in white and outlined with black on a blue ground diapered with black and white arabeſque ſcrolls. On the neck a frieze of blue birds, other imitative inſcriptions encircle the ſhoulder and the foot. Siculo-Arabian. 13th or 14th century (?). H. 15 in., diam. 10 in. Bought, 15*l.* 16*s.* (See *engraving.*)

484. '64.

BOWL. Siliceous glazed earthenware; with diapered and rayed ornament in black and blue on white ground. Siculo-Arabian. 13th or early 14th century (?). H. 4 in., diam. $7\frac{1}{4}$ in. Bought, 9*l.*

The ornamentation of this piece is very peculiar. Like the vaſe No. 618, it is longitudinally divided into ſections by dark blue lines, between which the ſurface is diapered with fine black moſs-like ornament; above the ſhoulders are oval ſpots or panels of dark blue. The interior has a dark blue ground divided by white lines and panelled with black diapering on white. It is a curious piece both in form and ornamentation, which has been executed with conſiderable care.

618. '64.

VASE. Oviform. Siliceous glazed earthenware; the ground white, divided into ſections by blue lines, with black and white arabeſque ornaments in compartments. Siculo-Arabian. 13th or 14th century (?). H. 16 in., diam. $10\frac{1}{2}$ in. Bought, 24*l.*

HISPANO-MORESQUE POTTERY.

FEW years ſince this numerous and now well-defined claſs of wares was indiſcriminately grouped with the luſtred Majolica of Italy, in which country the larger number of ſpecimens now in our collections had been preſerved, and whence they have been procured. So much was this the caſe, and on the contrary ſo ſmall a number of examples have been found in the native country of their production, that M. Delange and others heſitated to believe in their Spaniſh origin, thinking it more probable that they were the work of Mooriſh potters eſtabliſhed in the ſiſter peninſula. Mons. Riocreux of Sèvres was the firſt to point out their diſtinction as a claſs.

The correſpondence of technical character with the "azulejos," the well-known tiles which adorn the palace of the Alhambra at Seville, and other buildings, and with the celebrated "jarra," or Alhambra vaſe, as alſo a marked difference between theſe and any wares of known Italian manufacture, led to the conviction that they muſt be of Spaniſh origin, and the work of the Mooriſh potters and their deſcendants who had been eſtabliſhed in that country.

Under this belief they were claſſed together as Hiſpano-Arabian enamelled and luſtred wares, but this appellation would connect them with the ſo-called Saracens, who, under their Caliphs, conquered that country from the Goths in A.D. 712. Theſe firſt Arab invaders were themſelves expelled in 756 by the diſciples of Omar, under Abd-el-Rhama, who cauſed himſelf to be proclaimed Caliph at Cordova. This city thus became the great centre of his power, and here was erected the moſque of which the decoration atteſts the exquiſite oriental taſte of its founders. The ornamental wall tiles on this building are of truly Hiſpano-Arabian manufacture.

But the rule of the ſucceſſors of Abd-el-Rhama had its end, the line becoming extinct in 1038 by the death of Mutamed-al-Allah, anarchy

followed, and the houſe, divided againſt itſelf, fell under the Mooriſh conqueſt of 1090.

Granada became the chief ſeat of the Mooriſh rulers in 1235, and here they erected the fortreſs-palace of the Alhambra about 1273.

The only works of Saracenic pottery aſſignable to the period anterior to this date are, as beforeſaid, the tiles of the Moſque at Cordova, unleſs, as has been ſuggeſted, the wares deſcribed under the laſt ſection as Siculo-Arabian, can claim ſo early an origin. There ſeems to be but little doubt, that the art of applying the metallic luſtre pigments was of Arabian origin, or was introduced by that people not only into Spain, but directly into Perſia, and indirectly from both or either of theſe ſources into Italy.

The wares under conſideration were therefore the work of the Mooriſh potters and their deſcendants in Spain, and hence are now more correctly known as Hiſpano-Moreſque pottery. The period of their production ranges from the 13th to the laſt century.

To continue our hiſtorical ſketch. After an occupation of the country for four centuries the Moors were conquered by Ferdinand and Iſabella in 1492. The Chriſtian element would then predominate in the decoration of the pottery; and in 1566 the laſt blow was ſtruck at Mooriſh art by the promulgation of a decree prohibiting the ſpeaking or writing of their language, forbidding the uſe to men and women of their national dreſs and veil, and the execution of decorative works in the Moreſque ſtyle.

But the final perſecution was under Philip III. in 1610, when from ſix to nine hundred thouſand perſons were expelled the kingdom and their property confiſcated, while other thouſands periſhed by famine and the ſword.

When firſt recognized as a diſtinct family, theſe wares were found to be difficult of claſſification, from the entire abſence of dates or names of manufactories. Labarte and others conſidered the copper-luſtred pieces to be the earlier, but Mr. J. C. Robinſon,[1] with his uſual acumen, ſaw in the ornamentation of various examples reaſons for reverſing this arrangement, and ſuggested one which ſubſequent obſervation has only tended to confirm. He ranked thoſe pieces having a decoration in a paler luſtre, with interlacings and other ornaments in manganeſe and blue, coats of arms &c., to be of the earlier period; thoſe having the ornament in the paler luſtre only, without colour, to be of nearly equal date, as alſo ſome of the darker coppery examples with ſhields of arms, and of a ſtill later period thoſe, ſo glaring in copper coloured luſtre as to be more painful than pleaſing to the eye.

[1] Soulages Catalogue, p. 50.

But it is to Monſr. J. C. Davillier [1] that we owe a more exact elucidation of the hiſtory of theſe wares, by the publication of documents referring to the ſubject, and by a careful examination of the monuments of Mooriſh art that remain to us in Spain.

In the abſtract of Piccolpaſſo's manuſcript, which has been given in the introductory chapters, will be found a deſcription of the proceſs in uſe at Gubbio for producing the metallic luſtre, as communicated to him by Mo. Cencio; and there can be little doubt that it was by a ſimilar proceſs, with ſmall variations in the ingredients and manner of manipulation, that this enrichment was applied to the Spaniſh wares. M. Davillier gives us the reſult of experiments made at Sèvres, and others by M. Louis Carrand, which confirm the recipe given by Piccolpaſſo, and prove that copper and ſilver, reduced from their ſalts by the action of ſmoke upon the heated ſurface, were the metals employed.

It has been generally admitted that this mode of decoration is of Arabian origin, and that it was introduced by that people into Europe, as alſo into Perſia and other countries; in corroboration of this opinion is adduced the diſcovery, by Mr. Layard, of fragments and tiles of ſtanniferous glaze and luſtre decoration, at Khorſabad, under ſome twelve feet of earth. Others are attributed to the 9th century by M. Lenormant, while in Perſia we hear of thoſe on the Moſque of Natinz of the 12th century, and in this Muſeum are fragments brought by M. Mechin from the ruins of Rheï, a city which was deſtroyed in the 12th century. Theſe fragments, repreſenting human figures and animals were in all probability the work of Perſian and not of Arabian potters. The uſe of the oxide of tin to produce an opaque white enamel is alſo attributed to an Arab ſource. We are however diſpoſed to think, that both thoſe methods were known to an earlier civilization on the banks of the Tigris or Euphrates, from whence it may have been derived by the Perſians and Arabians.

Malaga.

M. DAVILLIER conſiders that in all probability this was the earlieſt site of the manufacture, and argues that its maritime ſituation and trade with the Eaſt, and its proximity to Granada, would warrant that opinion, which is confirmed by the earliest documentary evidence yet brought to light.

[1] Hiſtoire des Faïences Hiſpano-Moreſques à reflets métalliques, Paris. Didron, 1861.

One Ibn-Batoutah, a native of Tangier and a traveller, writing in 1350,[1] after journeying through the Eaſt, ſtates that "at Malaga, the beautiful gilt pottery or porcelain is made, which is exported to the moſt diſtant countries." He makes no mention of a fabrique at Granada in deſcribing that city, and we may therefore reaſonably conclude that Malaga was the centre of this induſtry in the Mooriſh kingdom, and if ſo there is great probability that the celebrated Alhambra vaſe was made there. From the ſtyle of its ornamentation, the form of the characters in the inſcriptions, and other inferences, the date of this piece may be fairly aſſigned to the middle of the 14th century, which would be about the ſame period as that traveller's viſit to the city. It has nevertheleſs been aſcribed by others to an earlier time, about 1320. This vaſe is ſo generally and well known that we need only allude to its characteriſtic form and richly decorated ſurface. It has been figured in Mr. Owen Jones's work on the Alhambra, from which there is a woodcut in the third edition of Marryat's Hiſtory of Pottery, and alſo in other books;[2] but, as we are informed by M. Davillier, never quite correctly. He cauſed a large photograph to be taken of it and a caſt of the handle. This vaſe is ſaid to have been found in the 16th century under the pavement of the Alhambra, together with ſeveral others all of which were filled with gold, a tradition which may, perhaps, have ſome foundation in fact. The firſt mention of it occurs in a work by a Doctor Echeverria, called "Paſeos por Granada," or Walks through Granada, in which a curious dialogue is given between an imaginary ſtranger and a native, by whom he is conducted to the garden called "Adarves," connected with the Alhambra, laid out, he ſays, by means of the treaſure found, and there he is shown the vaſe and its companion, together with ſome fragments of a third. It thus appears certain that about 1764 two of the vaſes remained and portions of a third. The ſecond vaſe, alſo engraved in the "Antiquedades Arabes," was decorated with birds inſtead of antelopes, and bore the deviſe of the kings of Granada, which is ſo conſtantly repeated on the "azulejos" of the Alhambra, one of which is in this collection.

The Alhambra vaſe was copied at the Sèvres manufactory in 1842, after drawings made from the original by Dauzats,[3] and ſince by the Meſſrs. Deck, in faience, of the original ſize after the caſt and

[1] "Voyages d'Ibn-Batoutah," traduction Defrémery, Paris. Imprimerie Impériale, 1858. 8vo.

[2] It was firſt engraved in the "Antiquedades Arabes," with text, by P. Lozano. 4to. Madrid, 1785.

[3] Brongniart and Riocreux. Muſée Céramique de Sèvres, P. pl. iii., fig. 2.

photographs procured by M. Davillier. This laſt is now in the South Kenſington Muſeum.

The fabrique of Malaga exiſted in the 16th century, as we learn from Lucio Marineo, known as the chronicler of their Majeſties Ferdinand and Iſabella. Writing of the memorable things of Spain in 1517, he ſays that "at Malaga are made alſo very beautiful vaſes of faience."

After this date no further record is found, and M. Davillier thinks it probable that the works gradually declined as thoſe of Valencia increaſed in importance, and that by the middle of the 16th century they had entirely ceaſed.

He attributes to theſe potteries three large deep baſins in the Hôtel Cluny at Paris (No. 2584, &c.), which are covered with deſigns in golden *reflet* and blue, of great ſimilarity to thoſe of the Alhambra vaſe; alſo two vaſes in the ſame collection (No. 2049). Some pieces with coats of arms and Chriſtian emblems are alſo probably of a later period of that fabrique, and made for Spaniſh and other Chriſtian purchaſers.

The fine vaſe from the Soulages Collection is alſo attributed by M. Davillier to Malaga, and a vaſe of ſimilar character in the Muſeum of Stockholm is figured in Delange's folio work. In the Muſeum of the Univerſity at Bologna are three vaſes of like kind.

But few "azulejos" with metallic luſtre were made by the Moors in Spain. Some exiſt in the ancient Mooriſh villa in Granada known as the "Cuarto real," one of which, ornamented with pale golden arabeſques on yellowiſh white ground, is figured at page 2 of Mr. Marryat's third edition.

Majorca.

AFTER the fabrique of Malaga that of Majorca is thought to be the moſt ancient, and the extenſion of its manufactures by commerce is indirectly proved by the adoption of the term "Majolica," ſlightly altered from Majorica and ſignifying in the Majorcan ſtyle or after the Majorcan manner, by the potters of Italy for such of their wares as were decorated with the metallic luſtre. Indeed it is probable, that from a Mooriſh or a Perſian ſource, or both, this proceſs was acquired by the potters of Peſaro, &c. and modified as well as improved by the Italian *Maeſtri*. The luſtre colours of the Italian wares differ materially on the one hand from thoſe of Spain, and on the other from the Perſian, taking an intermediate poſition, and ſuperior to both in richneſs of effect.

Scaliger,[1] writing in the firſt half of the 16th century, ſpeaks highly of the wares of the Balearic iſlands; but not being an "expert" in ceramic productions, after praiſing the porcelain recently brought from China, admires what he calls their imitations made at Majorca. "So much ſo," ſays he, "that it is difficult to diſtinguiſh the falſe from the true (!), thoſe of the Balearic iſlands not being their inferiors in form or brilliancy, even ſurpaſſing them in elegance; it is ſaid that ſuch excellent ones are now brought that they are preferred to the moſt beautiful pewter utenſils for the table." "We call them '*majolica*,' changing one letter in the name of the Balearic iſland, where we are aſſured that the moſt beautiful are made." An intereſting teſtimony to the importation of theſe wares into Italy and the knowledge of their origin, as alſo to the derivation of the term applied to the home manufacture of Peſaro and Gubbio.

M. Davillier makes ſome further remarks and quotations on this term, and upon the ſtory of the "*bacini*" which adorn the Piſan churches, confirming the views of the writer, as expreſſed in his paper on that ſubject,[2] and inſtancing a plate in the tower of the church of Santa Franceſca-Romana, near to the Baſilica of Conſtantine at Rome, as the only example having the metallic luſtre. The writer well knows the example alluded to, and at firſt formed the ſame opinion as M. Davillier; but repeated obſervations of it, in different lights, have cauſed him to alter that opinion, and to conclude that it was devoid of metallic luſtre, but, that from partial decompoſition of the glaze by the action of the atmoſphere, it had acquired a degree of irideſcence, which, at that height, might be readily miſtaken for a "reflet métallique."

Although preſumably of much earlier date no record of this pottery occurs till that of Giovanni di Bernardi da Uzzano, the ſon of a rich Piſan merchant, who in 1442 wrote a treaty on commerce and navigation, publiſhed by Paquini,[3] in which he ſpeaks of the manufactures of Majorca and Minorca, particularly mentioning faience, which, adds he, "had then a very large ſale in Italy."

There was a great commerce between theſe iſlands and Italy, as inſtanced by Capmany,[4] who cites ſeveral authors in ſupport of his ſtatements, particularly Balducci-Pegolotti, who gives a liſt of towns in Italy having commercial relations with Majorca in the 14th century. That

[1] I. C. Scaliger, "Exercitationes," &c., ex. xcii.

[2] Read before the Society of Antiquaries on 16 Feb. 1860. Proceedings, vol. i., p. 94, but by an overſight not publiſhed in the "Archæologia" till 2nd ſeries, vol. xlii., p. 379.

[3] Paquini, "Della decima," &c. Liſbon and Lucca. 4to. 1765.

[4] Capmany, "Memorias hiſtoricas." Barcelona, tom. iii. 4to. 1780.

iſland poſſeſſed at that period 900 veſſels, ſome of 400 tons burden, and counted ſome 20,000 ſailors. Muratori[1] ſtates that at the commencement of the 15th century Pedro Santon, a Catalonian corſair, commanded a ſhip with a crew of 500 men. Theſe proofs of commercial intercourſe between Spain and Italy would readily account for the quantity of Hiſpano-Moreſque ware found in the latter country.

M. J. M. Bover de Roſtelli of Majorca, has found evidence that the principal ſeat of the manufacture was at "Ynca," in the interior of the iſland; and in confirmation of that diſcovery ſome plates have been obſerved by M. Davillier in collections on which the arms of that iſland are repreſented. One ſuch, he ſtates, is in the Hôtel Cluny (No. 2050), and is probably of the 15th century. It is Moreſque in ſtyle, with illegible inſcriptions, in an odd mixture of the Arabic and Gothic characters, the luſtre is of a red colour, the arms in the centre. He is miſtaken in referring to another example in the Britiſh Muſeum, no piece bearing the arms ſaid to be of that town, and communicated by a reſident in the iſland, is in that collection. Theſe arms are, paly gules and or, on a feſs argent a dog in the act of bounding, ſable.

There would ſeem alſo to have been a fabrique at Iviça, for Vargas,[2] in his deſcription of the Balearic iſlands, ſays, "It is much to be regretted that Iviça has ceaſed to make her famous vaſes of faience, deſtined for exportation as well as for local conſumption." But of their preciſe nature he gives us no information, and we have no knowledge.

Valencia.

THIS kingdom was in the time of the Romans noted for its works in pottery, thoſe produced at Saguntum, the preſent Murviedro, near to the city of Valencia having a great reputation at that period according to Pliny, who at book 35, ch. 12, of his Natural Hiſtory mentions the jaſper red pottery of Saguntum, where 1,200 workmen were employed.[3]

To theſe, after the occupation of the Goths, ſucceeded the Arab workmen who accompanied the Muſſulman conqueſt in 711. Again, when the Moors were, in 1239, ſubjected to the Chriſtian domination

[1] Muratori, "Rerum Italicarum Scriptores." Fol. Milan, 1723.

[2] Vargas, "Deſcripcion de las iſlas Baleares y Pityuſas." 4to. Madrid, 1787.

[3] See a work on the ſubject of this pottery by the Comte Antonio de Lumiarès y Valcarcel, publiſhed in 1779.

under "Iayme" I. of Aragon, ſurnamed "el conquiſtador," the potters' art was conſidered of ſufficient importance to claim a ſpecial charter from the king, who granted it to the *Saracens* of Xativa, a ſmall town of the kingdom, now called San-Felipe. This charter[1] provides that every maſter potter making vaſes, domeſtic veſſels, tiles, "rajolas" (an Arabic name for wall-tiles, ſynonymous with "azulejos"), ſhould pay a "beſant" annually, and freely purſue his calling.

M. Davillier thinks however, that the luſtred pottery was not made in this province anterior to the 15th century, and that it was introduced from Malaga.

Mr. Drake, in his notes on Venetian Ceramics, p. 11, cites an ordinance of the Venetian Senate in 1455, declaring that no earthenware works of any kind ſhould be introduced into the dominions of the Signory, either within or without the Adriatic Gulf, except crucibles ("*correzzoli*") and *Majolica of Valencia*, an important fact proving the value that was attached to the Spaniſh luſtre wares in Italy in the middle of the 15th century.

Marineo Siculo,[2] writing in 1517, devotes a chapter to the utenſils and other objects of faience made in Spain, in which he ſtates that "the moſt eſteemed are thoſe of Valencia, which are ſo well worked and ſo well gilded;" whilſt Capmany (*op. cit.*) records a decree of the Municipal Council of Barcelona in 1528, relative to the exportation of faience to Sicily and elſewhere, and in which "la Loza de Valencia" is named.

Antonio Beuter, in his chronicle printed in 1530, mentions the places whence the potters' earth was procured, and ſays it is "extremely good at Paterna, Maniſes, Quartæ, Carcre, Villalonga, Alaquaz, &c., ſo much ſo that Chorebus, the inventor of pottery (according to Pliny), could not make better at Athens; they equal the vaſes of Corinth, and thoſe of Piſa, of Peſaro, or elſewhere do not ſurpaſs them for beauty nor for fine workmanſhip."

Again Barreyros, a Portugeſe, in his "Chorographia,"[3] praiſing the pottery of Barcelona, ſays that they are "even ſuperior" to thoſe of Valencia.

And in 1564 Martin de Vicyana[4] ſpeaks of the town of "Biar" as having 14 potteries, where vaſes, diſhes, &c. were made for the uſe of

[1] Cited in the "Coleccion de documentos ineditos" of D. M. Salva, tom. xviii.

[2] Lucio Marineo Siculo, "De las coſas memorables de Eſpaña," Alcala de Henares. Folio. 1539. Lib. i., fol. v. v°.

[3] Barreyros, "Chorographia de alquns lugares." 4to. Coimbra.

[4] Martin de Vicyana, "Cronica de Valencia." Valencia. Fol. 1564.

the diſtrict and for exportation. The town of "Trayguera" had 23 fabriques where large vaſes and other objects of earthenware were made. Both theſe towns are in the province of Valencia.

Eſcolano,[1] another Valencian writer, ſpeaks of the wares made from time immemorial with great elegance of workmanſhip at "Paterna," where, he ſtates, the Chriſtian population is mixed with the Moors, alſo the "bourg d' Alaquaz," where beautiful enamelled (*vidriados*) ware was made, and "Maniſes" famous for its enamelled faience and "azulejos."[2] The ſmall towns, previouſly mentioned by Beuter, he alſo names, but particularly praiſes the wares of "Manises" as being ſo beautiful and elegant "that," ſays he, "in exchange for the faience that Italy ſends us from Piſa, we ſend veſſels to that country laden with the wares of Maniſes." Another writer, Fr. Diago, in 1613, after praiſing the wares of Paterna and Carcre—among them large tiles for roofing luſtred with brilliant copper colour, ſome of which are now to be ſeen on buildings not anterior to the 17th century, as the cupola of the church at Maniſes and others at Valencia—ſpeaks ſpecially of the faiences of Maniſes, "ſo well gilded and painted with ſuch art that all the world is enamoured with them, ſo much ſo that the Pope, the Cardinals, and the Princes ſend their orders hither, wondering that with ſimple earth ſuch exquiſite things can be made."

The expulſion of the Moors in 1610 by Philip III. gave the fatal blow to this induſtry, as we learn from contemporary authors that many of the baniſhed artizans were potters ("olleros").

From time immemorial St. John the Evangeliſt has been particularly venerated at Valencia, and in the grand proceſſions of Corpus Chriſti, the emblematic eagle is carried, holding in his beak a banderole, on which is inſcribed the firſt ſentence of his goſpel: "*In principio erat Verbum et Verbum erat apud Deum.*"

On ſome pieces of Hiſpano-Moreſque ware this ſentence is inſcribed, and the eagle ſometimes covers the front, ſometimes the back of certain pieces. There is therefore reaſon to infer that ſuch pieces were made in one of the fabriques of Valencia, and if ſo their ſtyle, would be, to a conſiderable extent, typical of the Valencian pottery.

The decoration was probably inſpired by the wares of Malaga, and it is likely that many of the pieces of the 15th century, bearing

[1] Eſcolano "Hiſtoria de la inſigne y coronada ciudad y regno de Valencia." Folio. Valencia, 1610.

[2] Theſe "azulejos" were exported to various countries; there is a pavement formed of them in the Mayor's Chapel at Briſtol (see Lyſon's Antiq. of Glouceſterſhire). One, from Haccombe Church in Devonſhire, is in the Britiſh Muſeum.

inſcriptions in Gothic characters with animals, &c. in blue, may be of this fabrique.

Thus in the Britiſh Muſeum is a plate (figured in Marryat, p. 11.) painted with an antelope and Moreſque ornament in blue, and with the inſcription—

Senta Catalina Guarda Nos

others occur, though very rarely, with Spaniſh inſcriptions.

At the commencement of the 17th century the Valencian wares had loſt nearly all their Moreſque character, and the employment of the copper luſtre only was retained, deſigns with figures in the coſtumes of that period and coarſe leafage, birds &c. with "*rococo*" ornaments.

In 1780 Mr. Talbot Dillon, in his "Travels in Spain," ſtates that at "Maniſes," a pretty village two leagues from Valencia, the people, moſtly potters, make a beautiful faience of a copper coloured gilding.

In 1801 Fiſcher, a German traveller, ſpeaks of the ſame wares, and M. Davillier found its laſt producer at Maniſes, one "Iayme Caſſans," who varied his duties to his gueſts as a ſmall innkeeper by making luſtred pottery, with a ſimple wheel and ſmall furnace, his wife aſſiſting him in the decoration of the pieces.

It would thus appear that the fabrique of Malaga was the moſt ancient, and that of Valencia the moſt important in Spain; but other potteries exiſted, as we have ſeen, at Barcelona, whence Hieronymus Paulus, in 1491, writes, ſpeaking of the faience of that place as having been long eſteemed and ſought even at Rome.[1]

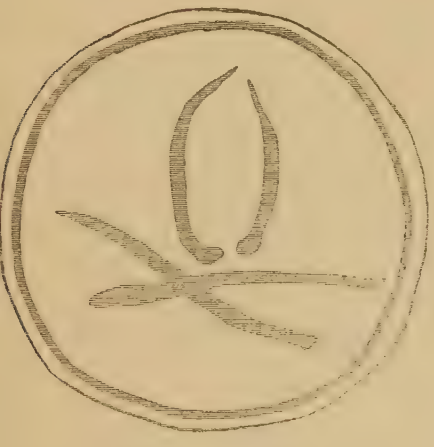
Murcia, Morviedro, Toledo, and Talevera near that city, alſo appear to have had potteries, from the ſtatements of Marineo Siculo (*ſee ante*), as alſo at Jaen and at Teruel a town of Aragon; but theſe works probably ceaſed for the moſt part in the courſe of the 16th century, and we have no means of diſtinguiſhing their productions.

That theſe Spaniſh wares were imported into England is proved by fragments found in London, on one of which, in the Britiſh Muſeum, is repreſented a man in the coſtume of the period of Henry IV. of England, about 1400.

Makers' names have never been obſerved upon pieces of this pottery, and marks are very rarely met with. On the back of two ſmall plates with deep centres, in which is painted a ſhield of arms bearing a crowned eagle with open wings in blue, the reſt of the ſurface being diapered with ſmall vine or briony leaves and interlaced tendrils in

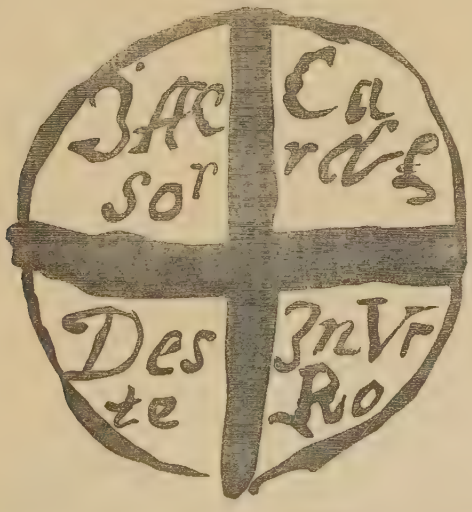
[1] Hieronymi Pauli, Barcinienſis apud Schott, "Hiſpania Illuſtrata," tom. iii. 1491.

concentric order, of golden luſtre on the creamy white ground, are the accompanying marks.



Theſe pieces are ſimilar, and perhaps of the ſame ſervice, probably of Malaga or Valencia, and may be of the earlier half of the 15th century; they are in the writer's poſſeſſion.

In Mr. Henderſon's rich collection is a vaſe, on one ſide of which is the inſcription, of which we give a facſimile:—



It reads "Illuſtriſſimo Signore Cardinale D'Eſte in Urbe Romæ," and is probably one of thoſe pieces of Maniſes manufacture spoken of by Fr. Diago in 1613.

Mr. Chaffers alſo gives us marks occurring on a piece, probably of the ſame fabrique, in Mr. Reynolds' Collection. They conſiſt of a

hand, and the date 1610, in a circle on the face of the piece, and the letter M, ſurmounted by an O, on the reverſe.

The others given as marks in that uſeful work are probably only ornamental devices.

The Louvre and the Hôtel Cluny at Paris contain fine examples of this pottery, as alſo the Muſeum at Sèvres; and in the Britiſh Muſeum are ſpecimens of conſiderable intereſt, already referred to, alſo a fine diſh having the arms of Caſtile and Leon impaled with Aragon, which may have been made for Eleanor, daughter of Pedro IV. of Aragon, Queen of John I. King of Caſtile and Leon, married 1375 died 1382; and a ſort of "*biberon*," with ſpouts at the ſides. Both of theſe are engraved in Mr. Marryat's work.

The richeſt private collection in England is that of Mr. John Henderſon.

Calata-Girone.

ROM Sicily have been brought, and we think from no other locality, ſpecimens of a luſtred ware differing materially from that of Spain, as alſo from thoſe other and probably earlier ſpecimens of luſtred and ſiliceous glazed pottery, which we claſſed in the laſt diviſion as having more affinity to the Perſian, and defined as Siculo-Arabian or Siculo-Perſic, thoſe now under conſideration being, as it were, a connecting link between the two. They are formed of an ordinary clay covered with an earthy or ſtanniferous (?) waſh, which is again coated with a rich tranſlucent blue glaze, on which a diapering of vermicular ornament in coppery luſtre covers the whole piece, except that the edges and handles are alſo painted in luſtre.

This ware is by no means common, the fineſt example is the vaſe in this Muſeum; it alſo occurs in the form of plates, covered bowls, and "*albarelli*."

It is ſuppoſed to be the workmanſhip of Mooriſh potters at Calata-Girone, perhaps in ſequence of that earlier ware referred to above, and with which it has ſometimes been confounded.

Mr. Marryat gives a mark as occurring on a ſpecimen of this pottery, which he alludes to in his paſſage on the Siculo-Moreſque wares (pp. 10, 11). It is on the face of a piece, No. G. 29, in the Louvre, at the ſide of a ſhield of arms, and therefore more probably the monogram of the owner. The deſcription of the piece, given by M. Darcel, who claſſes it as "Italo-Moreſque," would indicate that it is of the early wares of Peſaro or Gubbio, with an orientaliſm in the decoration, but not belonging to the claſs under conſideration.

VASE.

DIAPERED WITH IVY OR BRIONY IN GOLDEN LUSTRE.

Hiſpano-Moreſque (Malaga), 14th or 15th Century.

(8968. '63.)

CATALOGUE.

Hiſpano-Moreſque.

8968. '63.

ASE. Enamelled earthenware; Hiſpano-Moreſco, luſtred. The body ſpherical on a trumpet-ſhaped baſe, the neck of elongated funnel form, flanked by two large wing-ſhaped handles perforated with circular holes. The ſurface, except the mouldings, is entirely covered with a diaper pattern of ivy or briony leaves, tendrils, and ſmall flowers, in browniſh golden luſtre and blue on the white ground. Spaniſh (Malaga). 14th or 15th century. H. 20¾ in., W. 14¼ in. Bought (Soulages Collection), 80*l.*

Mr. Robinſon, writing of this vaſe in the catalogue of the Soulages Collection, says:

"This important piece is probably of pure Moreſque fabrication; the form of the handles, in particular, exactly reſembling thoſe of the celebrated vaſe of the Alhambra. It is the production of a condition of art and civilization entirely different to that which gave riſe to the art pottery of Italy; and it is undoubtedly a more ancient Ceramic type. It is agreed that the Italian word Majolica was derived from Majorca, the name of an iſland in the Mediterranean off the eaſt coaſt of Spain. This iſland was, during the earlier centuries of the middle ages, under the domination of the Moors or Saracens, and a peculiar pottery was there, and on the continent of Spain, manufactured by the Moreſque artizans, which, in common with other products of Mahometan induſtry, was largely exported, eſpecially to Italy, then the

richeſt and moſt flouriſhing country in the world. The preſent is unqueſtionably one of the pieces ſo exported, and which, in the fifteenth century, were curtly termed by the Italians '*Majorca*' or '*Majorica*,' and thence by corruption '*Majolica*,' a term which, as we have ſeen, ultimately obtained a place in the language, and was applied indiſcriminately to all kinds of glazed earthenware. Juſt as in our own country the word *China* is uſed to deſignate porcelain, and, more appoſitely ſtill, '*delft*' or '*delph*' for all kinds of earthenware, the latter term preſerving the remembrance of a ware formerly largely imported into this country from Holland, but the manufacture of which, for exportation, has ceaſed for more than a century. The firſt detailed notices of the Hiſpano-Arab wares were by M. Riocreux, Conſervateur of the Muſée Céramique of Sèvres, and M. Labarte, a diſtinguiſhed French amateur. Theſe gentlemen ſucceeded in eſtabliſhing with certainty the Spaniſh origin of the ware. Their attempts to aſſign the ſeveral varieties to their relative periods of development were, however, owing to the then comparatively few ſpecimens obſerved, unſucceſſful—the moſt modern being, by a ſingular chance, deemed to be the primitive variety." Since the publication of the notices in M. Labarte's truly excellent introduction to the catalogue of the Debruge-Dumenil Collection (1847), M. J. C. Davillier has proved, by the diſcovery of documents and reference to early writers, that Mr. Robinſon's opinion as to the relative ages of the varieties of Hiſpano-Moreſque pottery, was more correct than that of M. Labarte, and has further diſcovered much intereſting matter on the various centres of this manufacture in Spain. We have entered more into detail on this ſubject in the introductory notice on theſe wares. M. Davillier agrees with Mr. Robinſon in aſſigning this piece to the Mooriſh potters of Malaga, and it is probably of the later years of the 14th or earlier part of the 15th century. The Muſeum at Stockholm and that of the Univerſity of Bologna poſſeſs vaſes of ſimilar character. (See *engraving*.)

486. '64.

BOWL. Enamelled earthenware; Hiſpano-Moreſco, luſtred; funnel-ſhaped, with repreſentation of a ſhip in full ſail in brown luſtre colour, the ſail bearing the Royal ſhield of Portugal. Fiſh are beneath, the white ground is diapered with ſcrolls, &c., on the rim are bands of blue and

luſtre colour. Exterior, rude Moreſque ornaments. (Majorca? or Malaga.) 15th century. H. 9 in., diam. 20 in. Bought, 54*l.*

An important and exceptional piece of early date and executed with conſiderable care. We are without ſufficient information to aſſign theſe pieces with any degree of certainty.

7659. '62.

BOWL and Cover. Enamelled earthenware; Hiſpano-Moreſco, luſtred. Painted with a ſcroll diaper in alternate compartments of gold luſtre and blue; the cover ſurmounted by a cupola-ſhaped ornament in gold luſtre. Spaniſh (Malaga?). 15th or 16th century. H. 21¾ in., diam. 18 in. Bought, 80*l.*

The decoration of this piece is curious and eminently Moreſque, but the execution careleſs; the body of the bowl is coloured on one ſide with blue and gold, and on the other with the gold luſtre only on the creamy white ground. It is probably of the ſame manufacture as the plateau No. 1635, which, like the preſent piece is indented on part of the ſurface.

489. 64.

CIRCULAR Diſh or Plateau. Enamelled earthenware; Hiſpano-Moreſco, luſtred; Moreſque interlacing and other ornament alternately in blue and gold and white and gold in compartments, in the centre two ſimulated Arabic inſcriptions. Reverſe a gryphon and ſcroll work in luſtre. Spaniſh (Malaga or Valencia). 15th century. Diam. 17 in. Bought, 20*l.*

This piece is intereſting from its thoroughly Moreſque ſtyle of decoration. Four compartments, ſhaped like Arabian windows, abut upon a central ſquare, forming a croſs, between the arms of which angular panels are left grounded with blue and gold interlaced ornament, each carrying a white panel, agreeing in form and poſition with the upper part of the four primary diviſions, which are covered with Moreſque, leaf-ſhaped, and ball ornament, in gold luſtre on a white

ground. The central ſquare has two mock Arabic inſcriptions in blue, and a white panel between them. A large gryphon nearly covers the reverſe of the piece which is filled in with foliated ſcroll ornament. In this reſpect there is great analogy with thoſe pieces aſcribed to Valencia by M. Davillier, on the reverſe of which a large eagle is repreſented, emblematic of St. John the Evangeliſt, the patron ſaint of Valencia, and of which Nos. 1760 and 1712 are examples.

487. '64.

DRUG Vaſe. Enamelled earthenware; Hiſpano-Moreſco, luſtred; cylindric; with bands and compartments of Arabeſque ornament in blue and luſtre on a white ground. Spaniſh. 15th century. H. 16 in., diam. $6\frac{1}{4}$ in. Bought, 1*l.* 5*s.* 8*d.*

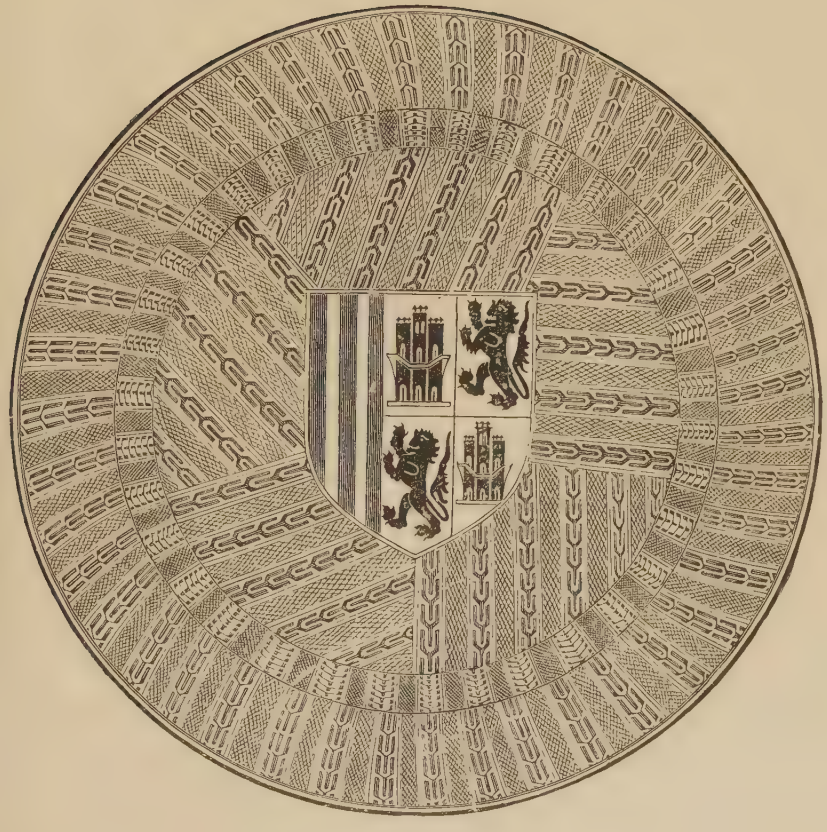
488. '64.

DRUG Vaſe. Enamelled earthenware; Hiſpano-Moreſco; cylindric; with bands of ſimulated Arabic inſcriptions in blue on white ground. Spaniſh. 15th century. H. 16 in., diam. $6\frac{1}{4}$ in. Bought, 1*l.* 4*s.*

243. '53.

SALVER or Plateau. Enamelled earthenware; Hiſpano-Moreſco, luſtred; with deep ſunk centre and vertical ſides; ground of diapered ornament in alternate ſtripes, extending to the outſide, with a central ſhield bearing the arms of Aragon impaled with quarterly Leon and Caſtille, all in pale browniſh gold luſtre on a creamy ground. Reverſe a central roſe, and concentric circles in luſtre. Spaniſh (Malaga? or Valencia). 15th or 16th century. H. $3\frac{3}{4}$ in., diam. 20 in. Bought, 5*l.* 5*s.*

The form of this diſh can hardly be conſidered elegant, but is characteriſtic of the Mooriſh pottery; it was adopted in Italy, probably derived from the Spaniſh pieces imported into that country. This fine example is remarkable for the pattern and careful execution of its diapering, as alſo for the perfection of the golden luſtre. (See *engraving.*)



SALVER.

DIAPERED IN GOLDEN LUSTRE AND WITH THE SHIELD OF LEON AND CASTILLE.

Hiſpano-Moreſco, 15th or 16th Century.

(243. '53.)

PLATEAU.

DIAPERED, AND WITH RAISED RIBS AND STUDS IN BLUE AND GOLDEN LUSTRE. THE ARMS OF LEON, CASTILLE, AND ARAGON.

Hispano-Moresque, 15th or 16th Century.

(1680. '55.)

1680. '55.

CIRCULAR Diſh or Plateau. Enamelled earthenware; Hiſpano-Moreſco, luſtred; interſected by raiſed ribs, radiating from a central medallion and connected by arching, and dotted with ſtuds, both coloured alternately blue and gold. A central ſhield of arms impaling thoſe of Leon and Caſtile, with Aragon and another, and concentric diapering of ſmall leaves and tendrils in browniſh gold luſtre on a creamy white. Reverſe, foliated ſcrolls. Spaniſh (Malaga? or Valencia). 15th century. Diam. 17½ in. Bought (Bernal Coll.), 15*l.* 10*s.*

This is a very elegant example of the beſt period of the Hiſpano-Moreſque pottery, of a fabrique which produced the better claſs of wares in large quantities, and which ſeems to have been much patronized by the royal and noble perſonages of Spain, from the conſtant occurrence of coats of arms upon the pieces. We believe them to be Valencian, they vary in the uſe, or omiſſion, of blue in the decoration, but the luſtre pigments are almoſt invariably of a golden brown tone, not coppery. The two examples bearing marks Nos. 1, 2, in the writer's collection, are of this period and fabrique. (See *engraving*.)

1711. '55.

CIRCULAR Diſh or Plateau. Enamelled earthenware; Hiſpano-Moreſco, luſtred. Divided by radiating raiſed ribs connected by archings, and dotted with raiſed studs; in the centre a ſhield, bearing a lion rampant on a gold field ſemé with ſtars; the ſurface covered with a fine concentric diapering in browniſh golden luſtre on a creamy ground. Reverse, diapering of foliage in luſtre. Spaniſh (Malaga? or Valencia). 15th or 16th century. Diam. 18 in. Bought (Bernal Coll.), 11*l.*

1760. '55.

CIRCULAR Diſh or Plateau. Enamelled earthenware; Hiſpano-Moreſco, luſtred. Diapered with concentric circles of ivy leaves and tendrils, in gold luſtre on a ſtone-white

ground. In the centre a ſhield of arms bearing: ſable, two lion's paws eraſed, in ſaltire, beneath a cheſs-rook, or. The reverſe covered with a large ſpread eagle in luſtre colour. Spaniſh (Valencia). 15th century. Diam. 18 in. Bought (Bernal Coll.), 6*l.* 10*s.*

The eagle on the reverſe of this piece would, according to M. Davillier, be a probable mark of its Valencian origin, and if ſo, the pattern of diapering may have been brought from the potteries of Malaga, as we find it upon the vaſe No. 8,968, which is preſumably of that fabrique. This elegant deſign conſiſts of ſmall leaves and tendrils ſymmetrically arranged in concentric circles, they are ſuppoſed to be of the ivy or briony, but we ſee no reaſon, as theſe pieces were made for the Chriſtian market, why the trelliſed vine may not have been the model for this diaper. It is not reaſonable to ſuppoſe that the Mooriſh potters of that period in Spain would have objected to adopt the vine as a model for ornamentation, when we find Chriſtian inſcriptions on pieces of the ſame make and of not long ſubſequent period. This is a fine example of the ware. (See *engraving*.)

1762. '55.

CIRCULAR Diſh or Plateau. Enamelled earthenware, Hiſpano-Moreſco, luſtred. The white ground diapered with leaves and flowers in dark blue, and tendrils in browniſh golden luſtre; a central ſhield of arms in blue, bearing quarterly a croſs pâtée, and barry indented. Reverſe, leaf diaper in blue and gold. Spaniſh (Valencia). 15th or 16th century. Diam. 18$\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 10*s.*

1712. '55.

CIRCULAR Diſh or Plateau. Enamelled earthenware, Hiſpano-Moreſco, luſtred. The ſurface diapered with leaves and tendrils in blue and browniſh golden luſtre on a ſtone-white ground. In the centre a ſhield bearing a lion rampant, on the reverſe an eagle and ſcrolls in luſtre. Spaniſh (Valencia). 15th or 16th century. Diam. 17$\frac{3}{4}$ in. Bought (Bernal Coll.), 7*l.* 7*s.*

PLATEAU.

DIAPERED IN GOLDEN LUSTRE, THE SHIELD OF ARMS IN BLUE.

Hispano-Moresque (Valencia), 15th Century.

(1760. '55.)

1457. '70.

PLATE. Enamelled earthenware, Hiſpano-Moreſco, luſtred. In the centre a ſhield of arms, ſurrounded by concentric bands of a ſmall diaper pattern in gold luſtre. Spaniſh (Valencian). 15th or 16th century. Diam. 17 in. Bought, 8*l.*

550. '64.

BOWL. Deep. Enamelled earthenware, Hiſpano-Moreſco, luſtred; ornamented externally with diapered gadroons and concentric lines, internally with alternate zones of a flower and a reticulated diaper, all in a browniſh golden luſtre. At the bottom is a ſhield of arms in luſtre and blue. Spaniſh (Valencian?). 15th century. H. $7\frac{3}{4}$ in., diam. $11\frac{1}{4}$ in. Bought, 15*l.*

485. '64.

EWER. With handle and ſpout. Enamelled earthenware, Hiſpano-Moreſco, luſtred; the ſides and foot formed in raiſed gadroons of blue, luſtre, and luſtred diaper; under the ſpout a ſhield bearing a bull, in blue and luſtre. Spaniſh (Valencian?). 16th century (?). H. 10 in., diam. 5 in. Bought, 16*l.* 8*s.*

4784. '58.

CIRCULAR Diſh. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A lion rampant; concentric edgings and border flowers in blue, on a white ground diapered with pale luſtre. Reverſe, concentric bands and central ſtar in luſtre. Spaniſh (Valencian?). 16th century. Diam. 15 in. Bought, 1*l.* 2*s.* 6*d.*

1458. '70.

PLATE. Enamelled earthenware, Hiſpano-Moreſco, luſtred. An antelope (?) and ſome leaves in dark blue outline, filled in with luſtre diapering, which alſo covers the reſt of the ſurface. Reverſe, foliated ſcrolls, &c. in luſtre. Spaniſh (Valencian ?). 15th or 16th century. Diam. 15¼ in. Bought, 8*l.*

1460. '70.

PLATE. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A lion rampant in blue, the words: "**ave . ma . ria . gra . ple . na**" inſcribed round the rim, alſo in blue, on a ſtone-white ground, diapered in pale luſtre ſcrolls. Spaniſh (Valencian ?). 15th or 16th century. Diam. 15 in. Bought, 5*l.* 10*s.*

4783. '58.

CIRCULAR Diſh. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A lion rampant in blue on white ground diapered with browniſh golden luſtre; round the edge in compartments is written in blue: " | **cum sis** | **yn mensa** | **vino de** | **paupere** | **pensa.**" ("When at table and at wine, think of the poor.") Spaniſh (Valencian ?). 15th or 16th century. Diam. 15 in. Bought, 1*l.* 2*s.* 6*d.*

4232. '57.

PLATEAU. Enamelled earthenware, Hiſpano-Moreſco, luſtred; raiſed gadrooned centre, the outer border ornamented with large raiſed leaves, the inner with ſcroll foliage. Reverſe, coarſe ſcroll, and ſerrated ornament in a red-golden luſtre. Spaniſh (Majorca or Valencia ?). 15th or 16th century. Diam. 16¼ in. Bought, 8*l.* (See *engraving*.)

PLATEAU.

EMBOSSED ORNAMENT, GOLDEN LUSTRED.

Hiſpano-Moreſco, 15th or 16th Century.

(4232. '57.)

1635. '56.

PLATEAU. Enamelled earthenware, Hiſpano-Moreſco, luſtred. On the raiſed centre a ſhield bearing a bull, inner concentric circles of floral and intertwined ornament, the rim covered with circular hollows; all in browniſh red luſtre on a creamy ground. Reverſe, foliated ſcrolls. Spaniſh (Valencia?). 16th century. Diam. 19¾ in. Bought, 6*l.*

4352. '57.

PLATEAU. Enamelled earthenware, Hiſpano-Moreſco, luſtred. On the central medallion, borne by a dove, is a party-coloured floriated croſs; the reſt of the ſurface filled in with a diaper of ſcroll foliage, birds, &c., all in copper luſtre on a cream-coloured ground. Reverſe, imbricated ſcroll work and a central flower. Spaniſh (Valencia or Maniſes?). 17th century. Diam. 19¾ in. Bought, 8*l.*

104. '69.

VASE. Enamelled earthenware, Hiſpano-Moreſco, luſtred; pail ſhaped, covered with a diapering of foliage, birds, animals, &c. in copper luſtre, divided into two zones by raiſed hoops, on the upper a ſhield of arms. The rim formed as an edging of open rings alternating with maſks. Spaniſh (Maniſes). 17th century. H. 16¼ in., diam. 16¾ in. Bought, 44*l.*

105. '69.

VASE. Enamelled earthenware, Hiſpano-Moreſco, luſtred; pail ſhaped, covered with a diapering of foliage, birds, animals, &c., in copper luſtre, divided into two zones by raiſed hoops, on the upper a ſhield of arms. The rim formed of an

edging of open rings, alternating with maſks. Spaniſh (Maniſes). 17th century. H. $16\frac{1}{4}$ in., diam. $16\frac{3}{4}$ in. Bought, 44*l.*

The companion to No. 104. They were probably intended as ornamental coverings to flower pots containing growing plants, and are ſhowy examples of the decadence of the manufacture eſtabliſhed originally by the Moors in Spain.

327. '66.

BOWL. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A feather-like ornament in centre, with ſcroll border in copper luſtre, on a creamy ground. Spaniſh (Valencian or Andaluſian). 17th century. Diam. 15 in. Bought, 1*l.* 4*s.* 2*d.*

228. '66.

BOWL. Enamelled earthenware, Hiſpano-Moreſco, luſtred; the ſurface covered with foliage, in the centre a bird; on the back rudely drawn ſcrolls in copper luſtre on a creamy ground. Spaniſh (Valencia, Maniſes?). 17th century. H. $3\frac{1}{4}$ in., diam. $14\frac{3}{4}$ in. Given by Mr. Richard Pickman, Seville.

326. '66.

BOWL. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A bouquet of pinks ſpringing from a vaſe, in copper luſtre, on creamy ground. Spaniſh (Valencia or Maniſes). 17th century. Diam. 15 in. Bought, 1*l.*

328. '66.

BOWL. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A bird in the centre, with ſcroll work in copper luſtre on a creamy ground. Spaniſh (Valencia, Maniſes?). 17th century. Diam. 15 in. Bought, 1*l.*

329. '66.

BOWL. Enamelled earthenware, Hiſpano-Moreſco, luſtred. A bird in centre in copper luſtre on a creamy ground. Spaniſh (Valencia, Maniſes ?). 17th century. Diam. 15 in. Bought, 1*l.*

1001. '53.

PLATE. Enamelled earthenware, Hiſpano-Moreſco, lustred. A bird among foliage, rudely painted in copper luſtre on a yellowiſh white ground; reverſe, rude ſcrolls. Spaniſh (Maniſes). 17th or 18th century. Diam. $7\frac{3}{4}$ in. Bought. (Bandinel Collection).

1457. '53.

VASE. Enamelled earthenware, Hiſpano-Moreſco, luſtred. Cylindrical, rudely ornamented with copper luſtre. Spaniſh (Maniſes). 19th century. H. $9\frac{3}{4}$ in., diam. $3\frac{1}{2}$ in. Bought. (Bandinel Collection.)

1459. '70.

PLATE. Enamelled earthenware. A cockatrice or wyvern, with outſpread wings, the outline unglazed, filled in with blue, green, and yellow on a white ground; green and yellow border. Spaniſh. 16th century. Diam. 15 in. Bought, 5*l.* 10*s.*

This is a curious variety, having the appearance of the "*Sgraffiato*" or inciſed ware of Italy, but really produced by another method, and without the uſe of a "ſlip" or "*engobe*" of white earth. The outline ſeems to have been firſt traced in manganeſe on the baked clay, then filled in with a white grounding of enamel, and with yellow, green, and grey-blue; the outline may then, perhaps, have been retouched or ſharpened off with an iron inſtrument, and the piece baked. The workmanſhip is coarſe, and there is little ſign of Mooriſh influence, except in the forms of ſome leaves, and in the diſpoſition of the colours.

1461. '70.

PLATE. Enamelled earthenware. The figure of a bird carrying a fruit, leaves and flowers below; outlined in manganeſe, and filled in with blue, green, white, and yellow enamel. Spaniſh. 15th or 16th century (?). Diam. 9¼ in. Bought, 1*l.* 4*s.* 10*d.*

A curious, and perhaps early piece of the ſame variety as No. 1459. '70.

324. '64.

FRAGMENT of an Hiſpano-Moreſco earthenware veſſel; green glazed with inciſed deſigns. Found at Granada, 14th or 15th century. L. 4¾ in. Given by Senor Bartolomeo Riano, Granada.

296. '70.

JAR. Red unglazed ware, of amphora form, with two wing-ſhaped handles; the exterior ornamented with impreſſed diaper and foliage pattern. Spaniſh (Toledo). 15th century (?). H. 23½ in., W. at handles, 21 in. Bought, 4*l.*

295. '70.

JAR. Yellow glazed earthenware, of amphora form, with four lion-ſhaped handles; the upper part of the exterior ornamented with raiſed flowers glazed green. Spaniſh (Toledo), 16th century (?). H. 2 ft. 6½ in., diam. at mouth, 14½ in. Bought, 3*l.*

1104. '53.

WALL TILE. A fragment. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo," from the Alhambra, having a ſhield in luſtre colour on a blue ornament, and bearing

the white bend inſcribed in Arabic, "There is no conqueror but God." Spaniſh. 14th or 15th century. L. 4½ in., W. 2⅜ in. Bought. (Bandinel Collection.)

495*c*. '65.

TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo," painted with geometric ſtar roundel in dark blue, white, and yellow. Spaniſh. 15th century. Square, W. 2⅞ in. Given by the Rev. Greville J. Cheſter.

259. '66.

TILE. Enamelled earthenware, faced with blue. Mooriſh. From the ancient Caſhbar or Citadel at Tunis. Square, W. 1⅝ in. Given by the Rev. Greville J. Cheſter.

495. '65.

TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo," impreſſed foliated pattern in blue, green, and yellow on white ground. Spaniſh. 15th or 16th century. 5½ in. by 2¾ in. Given by the Rev. Greville J. Cheſter.

495*b*. '65.

TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo." Impreſſed pattern, filled in with enamel. A central green roſe, ſurrounded by intertwining circular lines in brown, and blue foliage in the angles, on a white ground. Spaniſh. 15th or 16th century. Square, W. 3½ in. Given by the Rev. Greville J. Cheſter.

495*d*. '65.

TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo," lozenge-ſhaped, with impreſſed lozenge pattern filled in with black, yellow, green, and white enamel, with green border. Spaniſh. 15th or 16th century. 5 in. by 3 in. Given by the Rev. Greville J. Cheſter.

496. '65.

MOULDING. A fragment, Hiſpano-Moreſco. Terra-cotta, ornamented with fluting and Arabic inſcriptions, apparently from the Alhambra. Spaniſh. 15th century. $4\frac{1}{2}$ in. by $3\frac{1}{4}$ in. Given by the Rev. Greville J. Cheſter.

183. '53.

WALL TILE. Enamelled earthenware, Hiſpano-Moreſco, An "azulejo." A border pattern, impreſſed, of white flowers on a green ground, between lozenge pattern in brown, blue, white, and yellow. Spaniſh. 15th or 16th century. Square, W. 6 in. Bought. (Bandinel Collection.)

185. '53.

WALL TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo." Impreſſed pattern of green leaves and purple central flower on white ground. Spaniſh. 15th or 16th century. Square, W. 5 in. Bought. (Bandinel Collection.)

186. '53.

WALL TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo." Impreſſed ornament of an armillary ſphere in green and blue on yellow axis. Spaniſh. 15th or 16th century. Square, W. 5 in. Bought. (Bandinel Collection.)

101. '53.

WALL TILE. Enamelled earthenware, Hiſpano-Moreſco. An "azulejo." Impreſſed geometric pattern filled in with white, blue, yellow, green, and manganeſe enamel. Spaniſh. 15th or 16th century. Square, W. $5\frac{1}{2}$ in. Bought. (Bandinel Collection.)

BOWL.

DIAPERED IN COPPER LUSTRE ON DEEP BLUE.

Siculo-Moresque (?), *16th Century.*

(503. '65.)

308. '66.

WALL Tiles. Enamelled earthenware, Hiſpano-Moreſco. "Azulejos." A ſeries of 170 centre, and border of geometric and floral patterns, impreſſed, and filled in with enamel colours. Spaniſh (from buildings in Toledo). Early 16th century. Bought, 7*l.* 3*s.* 11*d.*

The patterns of theſe are diverſified, and of great beauty; they are probably of the Catholic period, as is generally the caſe with the impreſſed tiles.

1283. '71.

DISH. Enamelled earthenware. Hiſpano-Moreſco, luſtred. In the centre, a griffin, and round the rim an inſcription in Spaniſh, in honour of the Saviour and the Virgin. In copper luſtre on creamy ground. Valencia. (Maniſes?) 17th century. Diam. 16½ in. Bought, 4*l.*

Siculo-Moreſque.

503. '65.

OWL or Tazza. Enamelled earthenware, Siculo-Moreſco, luſtred. On raiſed ſtem, with two twiſted handles. Grounded with deep blue, and covered inſide and out with a fine vermicular ſcroll diaper in copper-coloured luſtre. (Mooriſh-Sicilian?). Firſt half of 16th century. H. 7 in., diam. 14 in. Bought (Soulages Coll.), 40*l.* (See *engraving*.)

Mr. Robinſon remarks on this piece, in the catalogue of the Soulages Collection:—"This tazza is the fineſt ſpecimen which has yet appeared of a variety of Majolica ware of great rarity, and of the origin of which little is known with certainty. It is grounded with a deep blue tranſlucent enamel, and covered both inſide and out, with a minute ſcroll

diaper pattern in copper-coloured luſtre, arranged in zones. From the fact of this, and all the other ſpecimens of the ſame ware hitherto obſerved, having been brought from Italy, and from the unmiſtakable evidence of the ſhapes of the pieces, which are decidedly in the ſtyle of that country, and apparently of the firſt half of the 16th century, the Italian origin of this ware may be held to be eſtabliſhed. The blue enamel ground and the luſtre, however, differ entirely from all the uſual Majolica pigments, whilſt, on the other hand, they are identical with thoſe of a rare variety of oriental pottery, apparently of the 16th century, of which ſome few ſpecimens have been preſerved. The ware thus alluded to[1] is either of Perſian or Turkiſh origin, and is a ſpecies of imperfect porcelain or fritted ſiliceous body, differing entirely from the common earthenware of the Majolica. The covering is a thick, tranſlucent vitreous glaze applied immediately on the ware, and the decoration, which conſiſts of foliated Arabeſque or diaper pattern, is executed in a copper-coloured luſtre identical with that of the preſent ſpecimen, and apparently the ſame pigment employed in the late 17th and 18th century Spaniſh luſtre wares.

"With reſpect to the tazza in queſtion, then, it is evident that it muſt be an Italian imitation of this peculiar ancient Perſian (?) ware, and from indications in the general ſtyle of the pieces—judging eſpecially from the ſhapes—executed ſometime during the firſt half of the 16th century.[2] It may here be obſerved that this view is borne out by the fact, that, at a later date, imitations of the well-known Perſian pottery (the variety decorated with ſcroll foliage in brilliant colours on a white ground), were executed to a conſiderable extent in Italy, apparently at or near Venice,[3] one piece having been obſerved ſigned 'Candiana' (the name of the fabrique), and dated 1637. The ſtyle of decoration, markedly oriental in character, has ſome analogy with that of the Venetian (?) enamels on copper, grounded in blue with minute diaper decoration in gold.[4] The fabrication of theſe latter evidently commenced before the year 1500, and continued with but little variation in ſtyle down to, apparently at any rate, 1540. It is moſt likely

[1] The luſtred Perſian; refer to that ſection, and to ſpecimens Nos. 7485 and 7495, pp. 17, 18.

[2] "It is worthy of remark, in a technical point of view, that the tranſparent blue glaze of the ſpecimen now illuſtrated is applied over an 'engobe" or coating of thin white clay which conceals the dark colour of the clay body. In the original oriental ſpecimens, on the contrary, it is applied at once to the ware, which is of a greyiſh white colour, and is ſemi-tranſparent like porcelain."

[3] See "Candiana," No. 2598, &c.

[4] See "Enamels," No. 542.

that both theſe characteriſtic ſpecimens of manufacture were confined to ſingle individuals or 'boteghe,' or, at any rate, that they were not manufactured by 'the trade' at large."

In illuſtration of theſe remarks by Mr. Robinſon the reader is referred to the introductory chapter on the Perſian and Siculo-Arabian wares at pp. 1 and 11, where the ſimilarity of technical characteriſtics between thoſe two varieties is noticed, and the theory is advanced that the latter may be of Sicilian origin, but the work of Arabian or Perſian (?) potters; and reference is made to the preſent example as of a peculiar ware, of which few ſpecimens exiſt, and which forms another link in the chain, connecting thoſe Siculo-Arabian wares with the luſtred pottery of Italy. It is further ſuggeſted that this variety may be only ſequent to the more purely Arabian or Perſian pieces believed to have been produced at Calata-Girone in Sicily, and that it may have been the work of the Mooriſh or Sicilian ſucceſſors of thoſe potters, retaining in part the older mode of decoration and general "*technique*," but adopting the Italian forms prevalent at the period. Hence we have claſſed them for diſtinction as *Siculo-Moreſque*.

As a ſlight confirmation of the Sicilian origin of this variety, it is worthy of note, that the greater number of the known pieces have been brought from that iſland, ſeveral by M. Signol, among which were drug pots of the "*albarello*" form, plates and globular pots with covers, the decoration upon all of which was of the ſame vermicular pattern in copper luſtre, of a quality approaching rather more to the Spaniſh than to the Perſian, and on the ſame dark blue ground.

The Italian imitations of "the well known Perſian pottery" (by which term Mr. J. C. Robinſon refers to that now claſſed as Syrian or Rhodian), believed to have been made at Candiana or Chandiana in the 17th century, were more probably produced at Padua or Venice; and, as ſuggeſted by the Marquis D'Azeglio, were occaſionally marked "Chandiana," by which term they may have been known in commerce as a variety decorated in the manner of the oriental wares made at, or imported from, Candia and her ſiſter iſland Rhodes. This ſuggeſtion gains probability from the fact that we are unacquainted with any ſuch place as "Chandiana" in Italy.

ITALIAN POTTERY.

SGRAFFIATI, GRAFFITI, OR INCISED WARES.

HIS mode of ornamentation is one of the moſt primitive and univerſal in a ruder form, although it appears but little on the early glazed wares of our own country;[1] of thoſe of France a fine example, attributed to the 14th century, is preſerved in the Muſeum at Sèvres, and is figured in Brongniart and Riocreux's quarto volume on that collection, M. Pl. xxix., 3, alſo at page 104 of M. Jacquemart's "Merveilles de "la Céramique," part 2.

In Italy, as was the caſe in all other varieties of pictorial art, it was brought to a high degree of perfection, not merely as a manner of ornamenting pottery, but applied on a large ſcale to mural decoration. It appears to have been in uſe from on early period, examples of a coarſe kind occurring among the plates incruſted in the towers of churches of the 12th and 13th centuries at Piſa and elſewhere, and it was probably in uſe before, or coeval with, the earlieſt painted wares.

Its method, as applied to pottery, is deſcribed by Piccolpaſſo in his manuſcript, and conſiſts in covering the previouſly baked "biſcuit" of ordinary potter's clay, with a "ſlip" or "*engobe*" of the white marl of Vicenza, by dipping it into a bath of that earth milled with water to the conſiſtence of cream; when dry, this white covering, fixed by a ſlight baking, is ſcratched through with an iron inſtrument ſhewing the deſign in the red colour of the clay, againſt the ſuperimpoſed white ground. It is then covered with an ordinary tranſlucent lead glaze, and

[1] In the Britiſh Muſeum is a diſh rudely ornamented in this manner, and dated 1699; alſo portion of a ſmall jug.

clouded with yellow and green by ſlight application of the oxides of iron and copper.

Piccolpaſſo ſays: "Now I intend giving you ſome black colour and "then the white which is uſed in Lombardy. Here is the white, "bearing in mind that the earth of Vicenza is uſed (as a ſlip) as has "been ſaid of the colours of Caſtello, painting "or deſigning on the white earth, when they "have had the earth of Vicenza, I would ſay with a ſtyle of iron of "this kind (gives figure), and this drawing is called '*ſgraffio.*'"

Sand - - lib. 5.
Lead (oxide) „ 10.

From this paſſage we learn that it was not a mode of decoration excluſively confined to the fabrique of Città di Caſtello; and accordingly Signor Raffaelli conſiders that "ſgraffio" was alſo applied upon wares made at Caſtel Durante.

There appears to be a conſiderable range in the dates of various ſpecimens in collections, ſome of which are probably among the earlieſt examples of Italian decorative pottery that have deſcended to us; others may be of the middle or laſt quarter of the 15th century and are highly characteriſtic; upon them great ſkill is ſhown in the combination of figures and foliage in relievo, with the inciſed ornamentation. Nearly all the pieces of this claſs are probably the work of one "botega," and are diſtinguiſhed by the character of their deſigns; a border of mulberry leaves is very general, ſhields of the "Pavoiſe" or kite form, one on a fine diſh in the Britiſh Muſeum being charged with the "*biſcia*" of the Viſconti;[1] a ſort of florid Gothic character is ſeen in ſome of the leafage mouldings, coſtumes of the north of Italy in the 15th century, lion ſupporters and other details which connect them with North Italian art, and we have little heſitation in believing that they were produced in Lombardy or the Venetian mainland. The above-quoted paſſage from Piccolpaſſo is confirmatory of that opinion, and we think that the fact of the "terra di Vicenza" being ſo important an ingredient in their fabrication, it is not improbable that ſome were produced in the immediate neighbourhood of that city. Mr. Robinſon, deſcribing a fine example, an inkſtand belonging to Lord Spencer, advances a ſimiliar opinion in the catalogue of the Special Loans Exhibition (p. 401).

The work of another hand may be obſerved on pieces of more recent date (16th century), among which is one in this Muſeum bearing the arms of the city of Perugia.

[1] The "*impreſa*" on the other ſhield would however lead to the opinion that this typical ſpecimen is not of earlier date than the firſt decade of the 16th century; it is the flaming bomb-ſhell, an emblem adopted by Alfonzo d'Eſte, and carried by him at the battle of Ravenna in 1512. (See Mrs. Palliſer's Hiſtoric Devices, p. 92.) The border is of mulberry leaves; it is by the ſame hand as No. 1805.

Theſe may be with conſiderable probability aſcribed to that neighbourhood, perhaps to Città di Caſtello, but we cannot with ſome writers ſee any reaſon for claſſing all the inciſed wares as the produce of La Fratta, becauſe a "*Scaldino*" in glazed red earthenware not inciſed, and quite recently made at that ſpot, was purchaſed and brought from thence by Mr. Robinſon.

Some other examples are by other hands, but afford no clue to the locality of their production. Of ſuch is a ſort of barrel or cylindrical bottle in the Britiſh Muſeum, divided internally into compartments, and inſcribed outſide "VIN NERO." VIN. BIAN." "OLIUM. AZETTO." and the date 1525.

Of the latter end of the 17th century are ſome highly finiſhed pieces of a rich treacle brown colour, the work of a reverend amateur artiſt of Pavia, ſome of which are in this Muſeum.

In the Montferrand Collection was a diſh, having the Virgin and Child inciſed and enamelled in colour; it was inſcribed with the initials O. T. S. C., and the date 1624.

A circular diſh lately exhibited in the "Loans Court" of this Muſeum as "Intra ware," was of coarſe workmanſhip, the deſign a bunch of flowers in the centre and others on the border. It appears to be of recent workmanſhip, and if from the neighbourhood of Intra on the Lago Maggiore, may be the reminiſcence of an ancient Lombard handicraft.

Of the more important examples, the Louvre poſſeſſes a fine cup on raiſed ſtem and ſupported by three lions, in the interior, a man habited in the coſtume of the 15th century ſtands playing a mandolin between two females, one of whom ſings while the other plays the tambourine; the raiſed and inciſed mouldings on this piece are very characteriſtic. It is engraved in M. Jacquemart's "Merveilles," pt. 2, p. 206.

In the Hôtel Cluny is a cup of the ſame character, and other examples. The Muſeum at Sèvres alſo has ſpecimens.

In the Britiſh Muſeum are ſome fine diſhes, one of which is remarkable for the admirable execution of the work which is moſt artiſtic, on it are repreſented figures in the coſtume of the 15th century, feſtoons of fruit and other ornaments. On the other, already referred to, are the figures of a gentleman and a lady, who plays the viol, in the coſtume of the 15th or early 16th century ſtanding "*dos à dos*," on her ſide is a "Pavoiſe" ſhield bearing the "*biſcia*" or ſerpent of the Viſconti, while he ſupports himſelf on one, bearing the flaming bomb-ſhell, the impreſa of Alfonſo d'Eſte, born by him at the battle of Ravenna in 1512.

The Marquis d'Azeglio had a curious inkſtand of this ware.

In the writer's collection are two early diſhes which were at the

Loans Exhibition and are deſcribed in the catalogue, p. 410, one of which is remarkable for a raiſed flower in the centre, and inciſed decoration on front and back; he alſo poſſeſſes a large diſh, 19¼ inches in diameter, having a medallion central ſubject of the Virgin and Child, the reſt of the piece being covered with interlacing branches of what may be mulberry, bearing leaves and fruit, a ſerpentine wreath of the ſame encircling the border.

One of the moſt highly finiſhed and elegant examples of this mode of ornamentation which has come under our notice, is a "hanap" or ewer, which was ſold in Paris ſome years ſince, and is now in Mr. R. Napier's rich collection at Shandon (No. 2984). A curious ware having the appearance of "Sgraffiato," but not really ornamented by that method, is deſcribed among the Hiſpano-Moreſque pottery under No. 1459. '70, at page 61.

CATALOGUE.

Sgraffiati or Inciſed Wares.

14. '71.

MALL Bowl. "*Sgraffiato*" or inciſed ware. Four leaves and zig-zag border, inciſed and coloured with green and brown on the creamy white ground. Italian. From one of the church towers at Piſa. 13th or 14th century. Preſented by C. Drury Fortnum.

This is one of thoſe ſmaller pieces inſerted in the church towers of Piſa and other cities of Italy, mention of which is made in the introductory chapter, and in the notice on the inciſed wares. They were procured at Piſa by Sig. Fezzi, I am not informed from what church, and it is difficult to aſſign to them an exact date, but it is in all probability not later than about 1300. The reader is alſo referred to a paper in the Archæologia of the Society of Antiquaries, Vol. XLII., p. 379, for further information on this ſubject.

15. '71.

SMALL Bowl. Glazed earthenware; leaves and a rude leafage border outlined in manganeſe, and daſhed with green and yellow brown. Italian. From one of the church towers at Piſa. 13th or 14th century. Preſented by C. Drury Fortnum.

Although not ornamented with "*ſgraffio*," this piece is clearly of the ſame period and manufacture as the preceding (No. 14. '71), and is from the ſame ſource.

BOWL.

INCISED ORNAMENTATION, WITH FLOWERS AND FIGURES IN RELIEF.

North Italian, 15th Century.

(187. '65.)

NORTH ITALIAN GROUP.

6669. '60.

CIRCULAR Diſh. "*Bacile.*" "*Sgraffiato*" or inciſed ware. The ſtory of Actæon and Diana, with the names in Gothic character; in creamy white relief on dark buff ground, daſhed with green, brown, and purple. Reverſe, plain. Italian. About 1450–70. Diam. 18¾ in. Bought, 11*l.*

Diana and two nymphs are in a bath, before which Actæon, ſtag-headed, is being torn by his dogs; around is the hunt, with dogs and deer, hares, boars, and huntſmen in full cry. Above the goddeſs is inſcribed Diana- and Anthēo, above the unfortunate hunter.

The work is coarſely and careleſſly executed; it is an early piece, probably of the ſame fabrique as the bowl No. 187.

187. '66.

BOWL. "*Sgraffiato*" or inciſed ware. Round the ſtem, which is inciſed with foliation and ſcale work, are three ſeated lions in full relief; a wreath of yellow flowers in high relief encircles the bowl, beneath which is a garland of mulberry leaves; inſide, ſurrounded by leafage ornamentation, is the ſubject of a man tearing open the mouth of a dragon, a chain from which attached to a collar on its neck, is held by a draped female; behind a naked boy is jumping over a hurdle fencing. The lip of the piece is ſcalloped. Italian. About 1450–70. H. 9¾ in., diam. 13 in. Bought, 20*l.* (See *engraving.*)

This fine and early example is ſimilar in general character, and probably by the ſame hand as that in the Louvre and one in the Hôtel Cluny at Paris, and probably of earlier date and by another hand than the diſh in the Britiſh Muſeum, on which are the emblems of Viſconti and Alfonzo d'Eſte. It belonged to Mr. Morland, by whom it was ſhown at the Special Loans Exhibition (No. 5155). Another ſimilar

piece belongs to the Baron de Seillières in Paris, and one figured by Delange[1] was in the D'Azeglio collection.

1805. '55.

CIRCULAR Diſh. "*Bacile.*" "*Sgraffiato*" or inciſed ware. The margin is covered with a ſerpentine wreath of foliage; in the centre a Cupid is ſtanding in a tree, which another, aſſiſted by two, is endeavouring to climb, on either ſide one is riding on a dragon; behind is a hurdle fencing. Reverſe; in the centre a ſtag ſeated in front of hurdles, an inner border of foliage, with medallions containing a female buſt, ſtag, and a hare, and an outer wreath of mulberry leaves. The ground is dark buff colour, the reliefs creamy white, richly coloured with daſhes of brown, dark green and yellow. Italian. About 1480–1500. Diam. 15½ in. Bought (Bernal Coll.), 40*l.*

This is a richly decorated ſpecimen, having ornaments on both ſides, and is perhaps by the ſame hand as the bowl No. 187. The drawing is free and vigorous, and the general effect of both ſides of the piece rich and harmonious. To aid the effect, the unoccupied ground is ſtippled over with punctures through the *engobe*, a mode frequently found in the examples of this period and fabrique.

1207. '64.

INKSTAND. Covered with a purple-brown glaze and modelled as a group of St. George and the Dragon. The baſe and drapery ornamented with inciſed work. Italian. About 1480. H. 15 in., L. 12 in., W. 7¾ in. Bought, 10*l.*

A curious early piece which cannot with certainty be aſſigned to any known fabrique, but has all the appearance of being from the North of Italy. It is modelled with conſiderable care. The knight and his

[1] Delange et Borneman. *Recueil de Faïences Italiennes.* Fol. Paris, 1869. Plate 35.

CIRCULAR DISH.

INCISED ORNAMENTATION (*Sgraffiato*).

North Italian, 15th Century.

(1764. '55.)

horſe are in complete armour, that of the latter being diapered with *ſgraffiato* work repreſenting roſes and vines (?); on the baſe alſo is a continuous ſpray of roſes or afters in inciſed work.

2611. '56.

INKSTAND. Inciſed or "*Sgraffiato*" ware. In form of a throne upheld by two lions and two double-headed eagles, on which is ſeated a female figure dreſſed in green and holding a kite-ſhaped ſhield. Behind the figure is a ſand tray, and a vaſe below for ink. Italian. About 1500 (?). H. 12¾ in., W. 5¾ in. Bought, 4*l.*

This is a coarſely executed but curious piece. The double-headed eagle might probably be alluſive to the imperial party, but it is not crowned; nor can the lions be aſſumed to have reference to Venice, not being winged. We are inclined to aſcribe this piece to the ſame fabrique as the vaſe No. 187, but probably later in date.

4621. '58.

DRUG Pot, Globular. Inciſed or "*Sgraffiato*" ware. Foliated ſcroll work and leafage mouldings in relief, coloured dark green on buff ground. Italian. About 1500. H. 11½ in., diam. 3½ in. Bought, 8*l.*

1764. '55.

CIRCULAR Diſh. "*Bacile.*" "*Sgraffiato*" or inciſed ware. On an orange ground in the centre is a group of a lady and two gentlemen, one of whom plays a guitar, habited in coſtume of the 15th century, of blue, yellow, and purple colours; ſeven leafage feſtoons hang from the edge of the rim, which is covered with plaited ribbon work in yellow, green, and purple, and an outer and inner moulding of white. Reverſe plain. Italian. About 1480–1500. Diam. 16½ in. Bought (Bernal Coll.), 40*l.* 10*s.* (See *engraving*.)

The whole of the ornamentation is in relievo on the orange buff ground of the piece. The coſtumes have a North Italian or even Venetian character; the lady wears a long looſe dreſs, with high waiſt and ſlaſhed elbow pieces; the gentlemen wear blue jackets with purple ſleeves, and tight pantaloons, one leg purple, the other blue and white, with a ſmall cap or "*beretta*." The work is executed with boldneſs, but not with minute care. We believe it to be North Italian, and perhaps of about the ſame period and of the ſame fabrique as the diſh in the Britiſh Muſeum, having the Viſconti ſhield of arms.

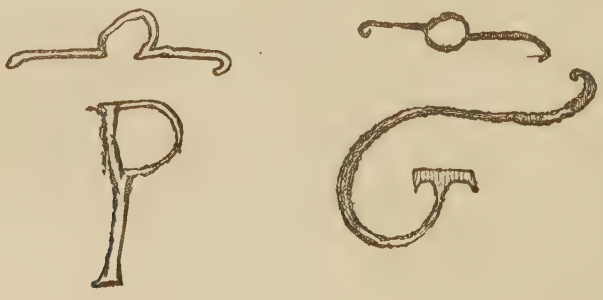
There is a conſiderable difference in the manner of this and the Britiſh Muſeum piece from that of the foregoing examples, indicating another artiſt and perhaps another locality.

CITTA DI CASTELLO OR PERUGIAN GROUP.

349. '64.

PLATEAU, on low foot. "*Sgraffiato*" or inciſed ware. Quadrate interlaced ornament and mouldings in cream colour on dark buff ground; in the centre a horſe's head in purple colour. Reverſe plain, with the letters P · G inciſed in the clay. Italian. About 1520–40. Diam. 12¾ in. Bought, 8*l.*

This is the only inſtance we know of a mark, unqueſtionably that of the maker, occurring on a piece of this ware; it is inciſed into the red paſte, and the proof of its being cotemporary is that the inciſion is in places filled with ſome of the "*engobe*" and the glaze. It is in all probability of the ſame fabrique as Nos. 1631, 2600, 3542, &c.



484. '54.

TAZZA or "*Fruttiera.*" "*Sgraffiato*" or inciſed ware. Cream-coloured ground, with inciſed ornaments of dolphins, foliage, &c.; in the centre an eſcutcheon of arms, apparently thoſe of the city of Perugia. Italian. About 1530–40. Diam. 9½ in. Bought, 3*l.*

The belt of ornament is coloured in blue, thin green and orange, on the reddiſh buff ground. The arms are argent, a griffon rampant purpur. It is probably from the ſame fabrique as Nos. 2600 and 3452.

1631. '56.

PLAQUE, Circular. "*Sgraffiato*" or inciſed ware. In the centre a ſhield of arms, azure, a wolf rampant argent, collared vert, ſurrounded by an elaborate border of foliated ſcroll work in blue and green on dark orange ground. Italian. About 1520–40. Diam. 11½ in. Bought, 3*l.*

This piece is executed with more care, and is much richer in pattern and general effect than the majority of those which we attribute to the ſame fabrique, viz., Nos. 484, 2600, 3542, &c.

2600. '56.

PLATE. "*Bacile.*" Inciſed or "*Sgraffiato*" ware. A ſhield bearing the Medici arms in the centre; border of foliated ornament in cream colour on buff ground. Reverſe plain. Italian. About 1520–40. Diam. 15 in. Bought, 4*l.*

The outline of the ſhield is blue, the five lower pellets are coloured purple, and the upper one blue, with the fleur-de-lys inciſed.

3542. '53.

GOBLET. "*Sgraffiato*" or inciſed ware. Chequered pattern of triangles in white and dark orange and concentric mouldings. Italian. About 1520–40. H. 6 in., diam. 5 in. Bought, 16*s.*

A piece of the ſame manner of colouring and fabrique as No. 2600.

1266. '55.

JAR or Bottle. "*Sgraffiato*" or inciſed ware. Foliated ornament in creamy yellow on a brown orange ground. Italian. Firſt half of 16th century. H. 10¾ in. diam. 5 in. Bought, 1*l.* 4*s.* 3*d.*

Alſo probably of the ſame fabrique as Nos. 2600, 484, &c.

4382. '57.

PLATE. "*Tondino.*" "*Sgraffiato*" or inciſed ware. In the centre a ſhield, bearing a wolf rampant on a purple field; border, a wreath of foliage in creamy white on a dark buff ground. Reverſe plain. Italian. About 1520–40. Diam. 9¾ in. Bought, 1*l.* 10*s.*

Probably alſo of the ſame fabrique as Nos. 3542, 2600, &c.

4611. '58.

BOWL or Plate. "*Sgraffiato*" or inciſed ware. Covered with tranſparent brown glaze; in the centre a portrait of an eccleſiaſtic, ſurrounded by ribbons bearing the inſcriptions "TIMETE DOMINVM" and "LIBERA . ME . DOMINE . AB . HOMINE "MALO . ET . A . LINGVA . INIVSTA." and by a border of flowers. Reverſe, decorated with concentric zones of mouldings and with inſcriptions "PRESBYTER . ANTONIVS . MARIA . CVTIVS . "PAPIENSIS . PROTHONOTARIVS . APOSTOLICVS . FECIT"; "SOLA- "MENTE . E . INGANNATO . CHI . TROPPO . SI . FIDA;" and in the centre "PAPIÆ . DIE . XVII. MAIJ. 1694;" ſtating it to be the work of "Preſbyter Antonius Maria Cutius, of Pavia. "1694." Italian. Diam. 13¼ in. Bought, 15*l.*

The execution is very careful, the ornament is left in relief of the white ſlip or *engobe*, and the ground is entirely worked over with

minute ſcale work diapering; the rich tranſlucent brown glaze is run over all, giving a darker tone to the ground, and leaving the ſubject of a lighter colour.

It is evidently the work of an amateur who ſeems to have executed ſeveral ſpecimens, on all the larger of which inſcriptions occur ſtating that they were his work.

2469. '56.

CUP. Two handled. "*Sgraffiato*" or inciſed ware. Concentric mouldings and foliation inſide and out, covered with a tranſlucent brown glaze. Italian. (Pavia.) About 1690. H. $2\frac{1}{4}$ in., diam. 5 in. Bought, 2*l.*

Probably by the amateur potter Preſbyter Antonio Maria Cutius, of Pavia, who made and ſigned No. 4611.

TUSCANY.

Tuſcany (A.)

WE have claſſed together ſeveral examples of an early painted pottery, ſome if not moſt of which are "*Mezza*" ware, or that not glazed with the tin enamel; they would all appear to have come from the ſame fabrique, of the middle or even earlier half of the 15th century, and from various characteriſtics we are diſpoſed to aſſign them to a Tuſcan origin, Florence, or Siena; they have great affinity with thoſe of the next group, and perhaps were the produce of the ſame furnaces; but we have preferred keeping them ſeparate, believing however that they were all probably the work of thoſe artiſts who preceded, or were afterwards employed at the commencement of the Grand Ducal eſtabliſhment at Caffaggiolo.

1806. '55.

PLATEAU. On a four-wheeled car a nude male figure is bound by the arms to a maſt, a fully dreſſed female, ſtanding on one of the fore wheels, is in the act of ſhooting at him with a bow and arrow, between them is a heart placed in a chalice, and pierced by two darts, above the man is a

PLATEAU.

ALLEGORICAL SUBJECT.

Tuscany, 15th Century.

(1806. '55.)

ſcroll inſcribed, ΘQANT AC RVd EεTA; heavy diaper foliation ſurrounds the ſubject; the whole is outlined and ſhaded in blue on the white ground, the heart and foliation purple with ſome green. The purple border is diapered with ſcroll work ſcratched through the colour and touched with green and brown. Reverſe, coarſe yellow glaze. Italian. (Tuſcan?) 1450 to 1470. Diam. 16¼ in. Bought (Bernal Coll.), 2*l.* 2*s.*

By the ſame hand as the vaſe No. 2589 upon which occurs the ſame peculiar leafage decoration in dark blue, purple, and green. This piece is very heavy and is "*Mezza*" ware, the ornament of the border is remarkable, being worked "*a ſgraffio*," not as the pieces known under that deſignation, but a bruſh of manganeſe colour ſeems to have been paſſed over the ſurface of the rim, and the pattern ſcratched out to the white ground, the centre of the roſettes being afterwards touched with brown and green. (See *engraving*.)

2606. '56.

TAZZA Plate. In the centre a maſk or circular medallion with a human face, ſurrounded by a diapering of peacock's feather ſcroll work &c., in orange, green, purple, and blue. Reverſe, plain. Italian. (Tuſcan?) About 1470. Diam. 8 in. Bought, 1*l.* 4*s.*

This curious decoration may perhaps be intended to repreſent the ſun. It is an early piece, the colours ſtrong, but wanting in brilliancy,

the general effect is pleaſing. It approaches in character to numerous early works difficult to aſcribe to any known fabrique. We are, however, diſpoſed to believe them of Tuſcan origin, perhaps of Caffaggiolo or Siena.

4386. '57.

PLAQUE, circular. In the centre, the ſun ſurrounded by rays; border of radiating peacock's feathers, coloured in yellow, green, purple, and blue, on the ſtone-coloured enamel. Italian. (Tuſcan?) About 1450. Diam. 11½ in. Bought, 1*l.*

A very early piece of "*Mezza Majolica*" probably uſed for wall decoration, and having the peacock feather ornament found on ſeveral other pieces of early date, and probably characteriſtic of a fabrique. The plate No. 2606 is a further development of the ſame taſte.

2589 '56.

DRUG Pot, oviform. On the front, in a medallion, ſurrounded by a wreath of green and orange leaves, are two profile heads, male and female, on white ground ſpotted with blue; the reſt of the piece is covered with broad ſcroll, and ſcale pattern, in black, purple, orange, and green, among which are peacock's feathers. Italian. (Tuſcan?) About 1480. H. 12½ in., diam. 10½ in. Bought, 6*l.*

2604. '56.

VASE or Drug Pot, oviform, on raiſed foot, with two handles. Scrolls and vertical bands in dark blue, purple, and green on the white ground; on one face is a label inſcribed, PENSA EL FINE, and on the other, PER . DIIO. Italian. (Tuſcan?) About 1480. H. 8 in., W. 7¾ in. Bought, 1*l.* 4*s.*

2596. '56.

CIRCULAR Diſh. "*Bacile*" In the centre a male buſt portrait, wearing a purple cap; concentric circles of blue, orange, and green, and a border of zig-zags in purple and blue, orange and green trilobed ornament between. Reverſe, coarſe glaze. Italian. (Tuſcan?) About 1480. Diam. 13¾ in. Bought, 1*l.* 10*s.*

Tuſcany (B.)

Perhaps connected with the laſt is another ſeries of early pieces of doubtful origin, a leading feature upon which is the almoſt conſtant uſe of the peacock's feather as a *motif* in the decoration. We have ventured to claſs them under this diviſion from various technical qualities in the glaze, the pigments, and the general character of the wares, which approach more nearly to thoſe of Caffaggiolo or Siena, than to the productions of Faenza or Forlì. To this fabrique may be aſcribed a figure of the Virgin and Child in relievo, enthroned in an arched niche, and which appears to be of ſtanniferous glaze; on the baſe beneath the throne is the date, 1477, the earlieſt recorded on a piece of probable Tuſcan origin. It is in Mr. Cook's collection at Richmond.

The firſt in our liſt, No. 525, a ſingular and very early cup, is apparently a love token.

Nos. 2558 and 2559 are by the ſame hand, the latter initialed E. B.

No. 2602 has a mark, the peacock's feather decoration and the coat of arms of a Florentine family, confirmatory of the Tuſcan origin of theſe pieces.

No. 6981 is an exquiſite fragment, alſo bearing a mark and the peacock's feather decoration on the reverſe, and which has all the characteriſtics of the Caffaggiolo wares.

525. '65.

VASE or Cup, on tall ſtem with dragon handles. A gift or "*amatoria*" piece of very early date. On each ſide are large medallions formed by wreaths of leaves, each painted with

a Cupid bearing a chalice, in which is a heart tranſfixed by an arrow, and a ſcroll inſcribed on the one "*pr . amore . te . porto .* " *in . qviſſta . copa . bella,*" ("for love I carry thee in this fine " cup,") and on the other, "*qviſta te dono per amore bella,*' ("this I give you for dear love"). The reſt of the ſurface is covered with a ſcroll diaper pattern in blue on the white ground. Italian. (Caffaggiolo? Siena?) About 1450–70. H. $9\frac{1}{4}$ in., W. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 5*l.*

This is one of the oldeſt pieces in the Muſeum which is painted with a ſubject, and may perhaps date even as early as the middle of the 15th century.

Several others, as No. 2559, are by the ſame hand, and the prevalence of the peacock's feather decoration is noteworthy; in this inſtance it is ſeen on the dragon's wings.

The glaze has all the appearance of being ſtanniferous, the colours employed being a tan-coloured orange, a copper green, a purple, and the deep blue uſed in the outlines and ſhading.

2558. '56.

CIRCULAR Diſh. "*Bacile.*" A lady in the dreſs of the 15th century, carrying a chalice on which is a heart tranſfixed by two arrows, and ſurmounted by a crown, behind is a curtain ornamented with two large fruits or ears of maize, and the legend "El . mio . core . E . Ferito · P^{voe}." Border of peacock's feathers. Reverſe, coarſe yellow glaze. Italian. (Caffaggiolo? or Siena?) About 1480. Diam. 15 in. Bought, 2*l.* 8*s.*

This piece of early "*Mezza*" ware is probably by the ſame hand as No. 2559, on which is a mark.

It has the face only covered with a white "*engobe,*" and the whole is glazed with lead glaze. The repreſentation of the heart (of the Bleſſed Virgin) which is frequently drawn tranſfixed by a ſword, is emblematic of the paſſage, Luke ii. 35, "Yea, a ſword ſhall pierce " through thine own heart alſo," &c., and of the old hymn, "Cujus " animam gementem . . . pertranſivit gladius." It is difficult correctly to aſſign theſe pieces to any known "*botega;*" the peacock's feather decoration connects it with the vaſe No. 8389; the tone of blue is

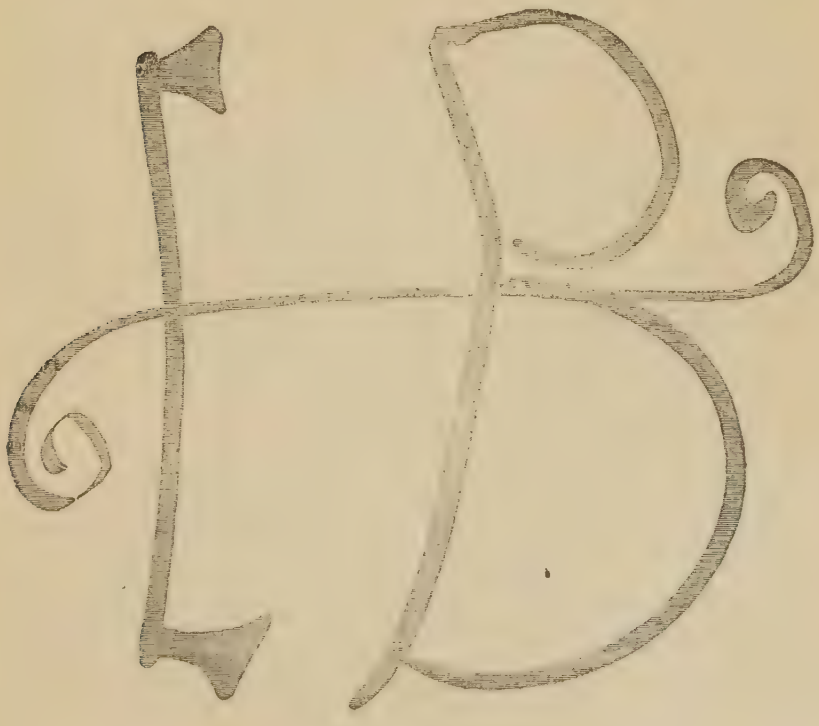
however very different, and approximates to that of Deruta, whilſt the purple uſed in the peacock's feathers and on the heart agrees with that of Caffaggiolo.

2559. '56.

CIRCULAR Diſh. "*Bacile.*" Two boys climbing a fruit tree, another rides an owl; on a ribbon "E . non . "ſe . po . mangiare . ſenza . fatiga." Reverſe, monogram. Italian. (Caffaggiolo?) About 1480. Diam. 16⅛ in. Bought, 2*l.* 8*s.*

Drawn by an able artiſt probably ſome few years after No. 2558, which we alſo aſcribe to his hand.

The preſent piece is executed with care in the details, the colours are pale, like ſome Deruta pieces; the glaze in this inſtance covers the back of the piece, and has the appearance of being ſtanniferous The mark is executed in the purple colour noted on No. 2558.



1794. '55.

PLATE, "*Scodella.*" In the centre a laurel wreath, orange and green, ſurrounds a heart pierced by two arrows and bleeding into a vaſe. A label behind is inſcribed EN PIV, with a figure of the ſun between the words. Diaper border of orange, green and blue flowers, in blue outline, on ſpotted white ground. Reverſe, white glaze. Italian. (Caffaggiolo? Siena?) About 1480–1500. Diam. 11¼ in. Bought (Bernal Coll.), 5*l.* 10*s.*

An early piece of the ſame *fabrique*, and probably by the ſame hand as the jar No. 4628, although not ſo dark in the general tone of colouring.

4628. '58.

DRUG Pot of globular form. On one ſide a medallion ſurrounded by a wreath; two hands joined, the ſun beneath and on a ribbon above FIDES . ONIA; on the other ſide two birds (cranes?) with intertwined necks, foliated ſcroll work between; on a lower belt, decorated with peacock's feathers, Conſva . V in Gothic letters; flames, with egg-and-tongue moulding on the neck and foot. The whole in dark blue, orange, and green. Italian. (Caffaggiolo? Siena?) About 1480–1500. H. 12 in. Bought, 4*l.*

Probably of the ſame period and by the ſame hand as No. 8389.

8389. '63.

VASE or Drug Pot. On one ſide a ſhield of arms ſurrounded by a wreath held by two boys; on the other a monogram conſiſting of the Gothic letter M, ſurmounted by the double-armed croſs. The intervening ſurface and the neck are covered with ſcroll work and flowers, beneath which is diaper work of peacock feathers; concentric lines of deep

blue and orange mark the diviſions. Italian. (Caffaggiolo? Siena?) About 1490. H. 14½ in., diam. 10½ in. Bought, 4*l.* 16*s.* 8*d.*

A bold and early piece; perhaps by the ſame hand as No. 6981, but painted with leſs careful execution.

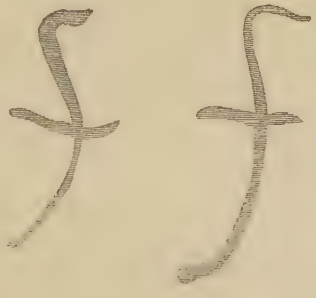
The peacock's feather ornament occurs alſo on Nos. 2602, 2558, 4628, 525, &c.

2602. '56.

EWER, "*Mezzina.*" The ſurface diapered with peacock's feather pattern; in front a medallion encircled by a wreath and bearing a ſhield of arms, charged, argent, a bend of lozenges ſable; beneath the handle are the letters *f f.* Italian. (Caffaggiolo?) About 1500–20. H. 14 in., diam. 9 in. Bought, 2*l.*

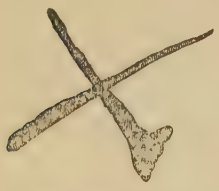
This is an intereſting jug, as the peacock's feather pattern, with which it is diapered, connects it with other early pieces of uncertain origin, but which, for various reaſons as before ſtated, we are diſpoſed to aſcribe to Tuſcany. The mark beneath the handle accords in poſition, colour, and form of letters with ſeveral others of the Caffaggiolo *fabrique.*

The coat of arms is apparently that of "Rinuccini" or "Ranuccino" of Florence. The difficulty of rendering the colours of the heraldry with the pigments at the command of the Majolica painters, cauſes confuſion and embaraſſment in determining the families to whom they belonged. In this inſtance the ſame bearing upon a gold ground would render the arms of Bardi of Florence; but, in either caſe, the fact of being painted with the heraldry of a Florentine family is a confirmation of the probability that the piece was made at Caffaggiolo.



6981. '60.

FRAGMENT. The centre of a plate; cupids holding flaſks of wine are in an open ſarcophagus, on which are the initials G. M., with three ſhields of arms; a ſtag feeds at the ſide. Reverſe, decoration of peacock's feathers; a mark in the centre. Italian. (Caffaggiolo?) About 1500–10. $3\frac{3}{4}$ in. by $2\frac{3}{4}$ in. Bought, 12*s*.



All that remains of a beautiful piece, which, judging from the rich decoration behind, and the delicate ſentiment and execution of the portion of he ſubject that remains, muſt have been of a very high order. The blue colour is like that of Caffaggiolo, as alſo is the purity of the enamel. It has conſiderable reſemblance to the works of the Sieneſe artiſt ſigning I. P., yet we think we diſcern a ſomewhat bolder hand.

The peacock decoration on the back connects this fragment with a number of early pieces, on all of which it more or leſs prevails, and one of which, a large jug, has ſo many characteriſtics of the Caffaggiolo wares that we are diſpoſed to claſs them as early works of that *fabrique*. The vaſe No. 8389 is perhaps by the ſame hand as the preſent ſpecimen; and it may be remarked that on nearly all theſe pieces the white ground is *ſemée*, with ſmall roſettes, triple and ſingle ſpots, ſcrolls, &c.

The ſhield of arms may be that of the Serra family.

This mark alſo occurs on a plate figured in Delange's "*Recueil*," pl. 42, decorated with an eagle in the centre, ſurrounded by Hippocampi and other groteſques, painted or reſerved in white on a rich blue ground, and having all the appearance of a Caffaggiolo piece.

CAFFAGGIOLO.

THOSE who may have travelled by the old poſt road from Bologna to Florence will probably recollect a ſtern but pictureſque machicolated building, ſtanding not far from the laſt poſt-houſe before reaching the Tuſcan capital. Built by Coſmo, this villa was one of the favourite reſorts of Lorenzo dei Medici; and at Caffaggiolo the young Giovanni, afterwards Leo X., was educated by Politian. Within thoſe walls alſo the beautiful Eleonora di Toledo was murdered by her huſband, Pietro de' Medici, in 1576.

It is probable that were the archives of Florence thoroughly ſearched ſome record might be found of the eſtabliſhment or exiſtence at Caffaggiolo, of an artiſtic pottery encouraged and patronized by that family, but at preſent we have no ſuch recorded hiſtory. Here again the objects themſelves have been their beſt and only hiſtorians. It was but a few years ſince that the ill indited name of this "*botega*," noticed upon the back of a plate, was read as that of the artiſt who had painted it, until the diſcovery of others, more legibly written, proved that at this ſpot important and highly artiſtic works had been produced. The occurrence of a monogram upon ſeveral, and the compariſon of their technical details, has lead to the recognition of many others, and revealed the fact that this fabrique had exiſted from an early period, and was productive of a large number of pieces of varying quality.

M. Jacquemart[1] ſurmiſes that at Caffaggiolo Luca della Robbia carnt the nature of the enamel glaze, which he applied to his relievos

[1] "Les Merveilles de la Céramique." 2e pt. Paris, 1868. p. 122.

in terra cotta. We know that Luca painted ſubjects on plain ſurfaces, enamelled with the ſtanniferous glaze as early as the year 1456, when he executed the painted tiles which form a kind of framing to the tomb of Benozzo Federighi, in the church of San Franceſco de Paolo, under the hill of Belloſguardo. The moſt important work by him of this nature is the lunette over one of the doors in the entrance-hall of the "Opera del Duomo" in Florence. Whether, learnt from him, this enamel was adopted at the Grand Ducal *fabrique* at an early period, or whether he there obtained the knowledge which he applied and modified to his own uſes, remains a queſtion, the anſwer to which would be facilitated by the proved date of the eſtabliſhment of that pottery, or the occurrence of pieces anterior to the tiles enamelled and painted by Luca; but upon theſe points we unfortunately have not as yet diſcovered any recorded memorial.

It is worthy of remark that although many are of very early date, no piece, confidently aſſignable to this eſtabliſhment is known to the editor of a "*Mezza*" ware; all that have come under his notice are enamelled with the white ſtanniferous glaze, no inſtance of the uſe of an *engobe* or ſlip having been obſerved.

The curious early plate in the Narford collection, the ſignature on which has not been deciphered (Mark, No. 1.), may perhaps be an exception to this rule; it is made of a coarſe red clay and glazed on both ſides, but without chemical analyſis it is one of thoſe pieces on which it is difficult to diſtinguiſh the preciſe nature of the enamel. Moreover, it is claſſed among the Caffaggiolo wares with ſome doubt and may perhaps be claimed by Faenza. It is figured in Marryat, fig. 39, p. 104.[1]

The leading characteriſtics of the Caffaggiolo wares are a glaze of rich and even quality, and purely white; the uſe of a very dark cobalt blue of great intenſity, but brilliant as that of lapis lazuli, frequently in maſſes as a grounding to the ſubject, and it would ſeem laid on purpoſely with a coarſe bruſh, the ſtrokes of which are very apparent. A bright yellow, an orange of brilliant but opaque quality, a peculiarly liquid and ſemi-tranſparent copper green is alſo found, and another characteriſtic pigment is an opaque bright Indian red; a brown and a purple are alſo uſed.

The productions of Caffaggiolo have a nearer affinity to thoſe of Siena than to any other fabrique, and it is not unreaſonable to ſuppoſe that they had a like origin, or that the eſtabliſhment at Siena emanated from that of the Grand Ducal villa. They reſemble in general ſtyle the

[1] "Hiſtory of Pottery and Porcelain." 3d ed. London, 1868.

pieces produced at Faenza and Forlì more than thoſe of other fabriques of the Northern Duchies, or of the Umbrian centres of the art; and it becomes a queſtion as to which can claim the earlieſt origin, as alſo to the earlieſt uſe of the ſtanniferous enamel glaze.

The dates inſcribed upon pieces begin in 1507–9, but undated examples, aſſignable to this locality and of an earlier period, exiſt in collections. Such is the Virgin and Child plate at Narford Hall above alluded to.

The uſe of the metallic luſtre ſeems to have been tried at Caffaggiolo, but from the extreme rarity of examples bearing the mark of, or fairly aſcribable to that eſtabliſhment, we may perhaps infer that only a few experimental pieces were made, and that this method of enrichment was but little uſed. No. 7154 is an important example, having the mark.

As might be expected, the arms, emblems, and mottoes of the Medici family frequently occur, and occaſionally the letters S. P. Q. F. are introduced on labels for "*Senatus populuſque Florentinus.*"

M. Jacquemart conſiders that ſome of the early groups, &c., in relievo and in the round, and early plaques having the ſacred emblem, the majority of which are generally aſcribed to Faenza, may be of this "*botega.*" We quite concur with him in this opinion.

The South Kenſington Muſeum is rich in fine ſpecimens of this ware of various date and great variety, ſome of which are among the moſt beautiful examples of the potter's art.

It is remarkable that we have no recorded names of the artiſts who painted theſe beautiful pieces, and it is only at the latter end of the 16th century that we find mention of Giacomo and Loys Ridolfi of Caffaggiolo, who emigrated with other potters, from the then leſs encouraged manufactories of Italy, to try their fortune in France. M. Jacquemart, quoting from M. B. Fillon, tells us that theſe potters or painters founded a "*faïencerie*" in 1590 at Marchecoul, in Bretagne.

We think that ſome confuſion has ariſen among connoiſſeurs in France and elſewhere, as to the wares of Caffaggiolo and thoſe of Faenza, and indeed it is frequently difficult to draw the line of diſtinction; but we can hardly follow M. Jacquemart in his hiſtorical claſſification, believing that ſome of the pieces aſſigned by him to this fabrique do not really ſupport their claim. A ſimilar remark may apply to many of thoſe in the Louvre aſſigned to this pottery by Mons. Darcel.[1]

We will now ſhortly notice ſeveral important pieces of thoſe wares in other collections.

[1] "Notice des Faïences peintes Italiennes, &c." Paris, 1864.

Two large and finely painted early diſhes were preſented by Mr. Franks to the Britiſh Muſeum ; they were probably made about 1480–1500 ; on one is a group of ſaints, Benedict, Scholaſtica, Mauro, and two others, after an engraving by Benedetto Montana, on red ground, with a border of leafage moulding and peacock's feather ornament, which curiouſly connects it with thoſe pieces which we have aſſigned to ſome Tuſcan furnace, poſſibly Caffaggiolo. (See *ante.*)

On the other is the ſubject of the Judgment of Solomon. The colours on theſe pieces are very rich, with much of the characteriſtic red pigment, the drawing bold and firm, has an archaic tendency which points to an early period.

The earlieſt dated piece having a mark and with reaſon believed to be of this fabrique, is a plate in the ſtyle of Faenza, with border of groteſques and central ſhield of arms, in the painting of which the characteriſtic red pigment is uſed, and on which is the date 1507, with the mark, that curious combination of letters P.L and O, ſhown in facſimile in the appendix. It belongs to Baron Guſtave de Rothſchild, of Paris.

Another is dated 1509. The letters S. P. Q. F., occurring among the ornaments.

M. Jacquemart conſiders as of the firſt period, thoſe pieces having letters alluſive to the Florentine republic, the Medici arms and emblems ; the motto of Giuliano di Medici ; "Glovis" alſo occurs, which Mrs. Bury Palliſer has ingeniouſly deciphered as meaning "Si Volg,"—"it "(fortune) turns," when read backwards.[1]

Of the early period are thoſe pieces in the Muſeum bearing the ſhield of the Medici, and the curious repreſentation of the proceſſion of Pope Leo X. of that family.

A fine plate, painted perhaps by the ſame hand, having for ſubject the Flagellation, after Dürer (?) with rich border of groteſques, &c. paſſed this year into the collection of M. Baſilewſki from that of Monſignore Cajani ; it has a mark on the reverſe. (Mark No. 6.)

Some of the moſt characteriſtic pieces of the fabrique bear a mark compoſed of the letters S and P, with a paraphe, and we alſo find upon others theſe letters, occurring ſeparately or combined with others, as A, &c.

Such is the mark upon one of the luſtred pieces in the Muſeum ; and it alſo occurs on a flaſk in Mr. Henderſon's collection. One alſo

[1] "Giuliano having been appointed Gonfalonier to the Church, wiſhed by this "motto to ſhow that fortune, which previouſly had frowned upon him, had now "turned in his favour." (Note, Marryat, p. 82.)

having this mark, and bearing the arms of the Medici, is noticed by M. Jacquemart, but is unknown to the writer.

Of painted pieces, a fine diſh in the collection of M. Baſilewſki, of Paris, with a ſubject of priſoners round the throne of a conqueror, has the word "GONELA" on a ribbon, on which alſo is a cupid holding a dolphin; the border of the piece is decorated with genii, among arabeſques, on a blue ground. To the ſame owner alſo belongs a fine example which is figured on pl. 30 of M. Delange's "*Recueil.*" It repreſents Diana viſiting the ſleeping Endymion, apparently after a deſign by Sandro Botticelli, and engraving by Robetta; the border is covered by a crowd of genii on a dark blue ground, and it bears the uſual mark.

One in Baron Alphonſe Rothſchild's collection in Paris, has in addition to the mark a trident, and the name "*In Chafaggiuolo.*" Fantaſtic birds and a border of genii, groteſques, &c. cover the piece, which is figured in Delange's "*Recueil,*" pl. 25.

A ſmall plate in the Narford collection is marked with a trident and the letter O.

On another in Baron Alphonſe Rothſchild's collection is the ſame mark and name of fabrique, but ſpelt with a G inſtead of C.

A beautiful little plate, admirably painted with groteſques, "*a Can-*" "*delieri,*" on blue ground, belongs to Count Nieuwerkerke; it is well repreſented by a woodcut in Jacquemart's "*Merveilles de la Céramique,*" pt. 2, p. 127.

M. C. Gerente had an unuſual example, with central medallion of the Emperor Nero, ſurrounded by interlaced ornament in blue, on a white ground. On the reverſe is a ribbon inſcribed CAFAGIOLI, between the twice repeated uſual mark. The letters S. P. Q. R. and S. P. Q. F. occur on cartouches among the ornamental interlacings, together with the arms and tiara of Leo X., and the motto SEMPE GLOVI. (Delange, pl. 26.)

A fine bowl in the Britiſh Muſeum, decorated on blue ground with cupids, &c., medallions containing the devices of the Medici family, and their ſhield of arms and other ornaments, is an intereſting ſpecimen.

A large careleſſly painted diſh, in the ſame collection, ſubject Abel's ſacrifice, has the word "GLOVIS" and the letters S. P. Q. R. on the altar, and on the reverſe the name, curiouſly ſpelt, "In Chafaggilolo," between the ordinary mark twice repeated.

The name ſeems to have been ſpelt in various ways, as "Cáffa-" "giulo," "Cafagiol," "Caffaggiolo," "Chaffaggiolo," "Chafaggilolo," "Gafagizotto," &c.

A fine plate was exhibited in the Loans Collection by Baron Lionel de Rothſchild, by the ſame hand as No. 2990 in this Muſeum. At the back are repreſented two croſſed quivers, a bow and arrows.

The letters AD in a circle are on one ſhewn by Mr. Addington at the ſame exhibition, with border of cupids on blue ground and ſhield of arms in the centre.

A pretty plate in the writer's collection, with foliated ſcrolls and vaſes in yellow, white, &c. on blue ground and central ſhield of arms, has a knot in the centre (Mark No. 10.), an ornament or mark which occurs on other pieces of this fabrique and on that of Gubbio.

The letter P, croſſed by a paraphe, alſo occurs. A plate in the Delſette collection, No. 85, with the Fontana arms was ſo marked.

The combination of P and A, which occurs on an early piece in this Muſeum, would ſeem alſo to have been a mark in uſe at a later time, as it occurs on ſome pieces in the Louvre (Nos. 150, 151), aſcribed by M. Darcel to this pottery.

The letter S alone, occurs on a jug in the writer's poſſeſſion (Mark No. 14), and on a diſh, ſubject Coriolanus, with border of trophies, and dated 1546. (Chaffers.)

The letter G, as alſo M, is found on pieces in the Louvre (Nos. G 143, 144, 153), which are aſcribed by M. Darcel to Caffaggiolo—we do not know theſe ſpecimens. M. Jacquemart, differing from M. Darcel, conſiders one in the Louvre (No. G 518), marked with a rude P, to be of Caffaggiolo luſtred ware; but we agree with M. Darcel in aſcribing it to Gubbio, perhaps to M. Preſtino.

On a plate in the writer's collection from the Montferrand, repreſenting the ſtory of Mutius Scævola, and a border of dogs hunting wild animals in a woody landſcape, are the marks of the fabrique, the letters A. f., and the place *in Galiano* 1547, a ſmall "*caſtello*" a few miles diſtant from Caffaggiolo. (Mark No. 16.)

Another plate by the ſame hand "in Chaffaggiolo" is in this Muſeum (No. 6656. '60), and another is in the poſſeſſion of M. Dutuit at Rome.

M. Delange, in his appendix to Paſſeri,[1] records a piece dated "*in* "*Chafaggiolo fato Adj* 21 *di junio*, 1570," the lateſt dated example that we have ſeen noted.

We have ſaid that this Muſeum is rich in ſpecimens of the Caffaggiolo wares, from the earlieſt to the latter period of the manufacture, and among them are pieces of extraordinary beauty. Of the

[1] "Hiſtoire des Peintures ſur Majoliques faites à Peſaro; traduit par H. Delange." Paris, 1853.

more intereſting may be inſtanced No. 7154, a luſtred piece having the mark of this fabrique painted on the reverſe in the yellow luſtre pigment.

The large circular diſh (No. 8928), on which is repreſented a proceſſion of Leo X., is curious as a contemporary work and for the coſtume, &c.

That (No. 6664) forming part of a ſeries on which the whole ſubject of the triumph of Julius Cæſar after Mantegna was probably painted, is a fine and remarkable example. The St. George after the ſtatue by Donatello (No. 1726) is of great excellence, as is the intereſting plate (No. 1717), on which a ceramic painter is repreſented at work in the preſence of a gentleman and lady, probably portraits of perſonages of high ſtanding, as alſo of the painter himſelf. It is to be regretted that he refrained from recording their names, and was content with affixing only the monogram of the fabrique at the back of the piece.

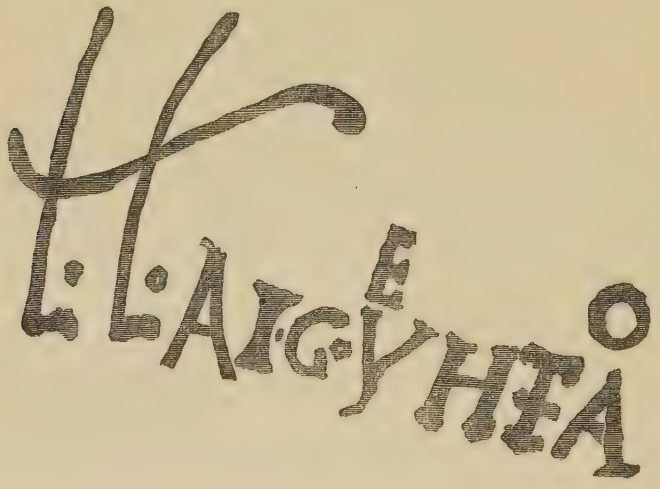
The beautiful plate with central ſubject of Vulcan forging a wing and elegant border of groteſques, maſks, cupids, &c. (No. 2990) is probably by the ſame hand as the two laſt referred to, and is a fine example. The large jug having the Medici arms on the front and other devices of that family (No. 1715), is remarkable for its excellence of glaze and colour, as well as for its hiſtorical aſſociations.

Of a later period are the two vaſes Nos. 321 and 322, which, if not actually made at Caffaggiolo, we are diſpoſed to attribute to the hand or the influence of Flaminio Fontana, who went to Florence with Franceſco Maria II. where he remained ſome years, and where he ſuperintended the experimental *fabrique* eſtabliſhed by the Duke at his chateau of San Mario.

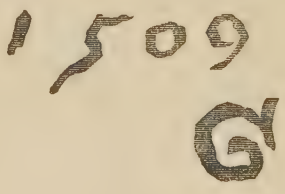
We may here refer to the tiled floor in a ſmall room of the Pitti Palace at Florence, which is entirely decorated in freſco by Pietro da Cortona. In the centre of the pavement is the ſubject of the triumph of Bacchus. One of the tiles is ſigned "*Benedetto Bocchi fecit.*" This may probably be of Florentine production about 1640.

MARKS ON PIECES IN OTHER COLLECTIONS.

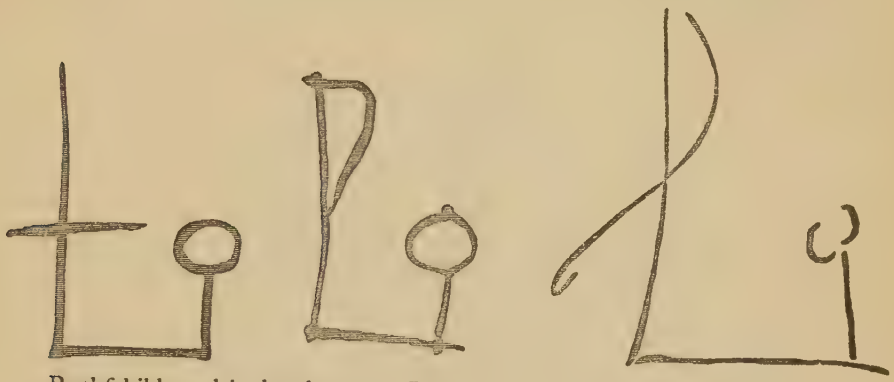
No. 1. On a plate in the Narford Collection representing the Virgin and Child, on a dark blue ground. An early piece probably about 1470. Engraved in Marryat, p. 104.



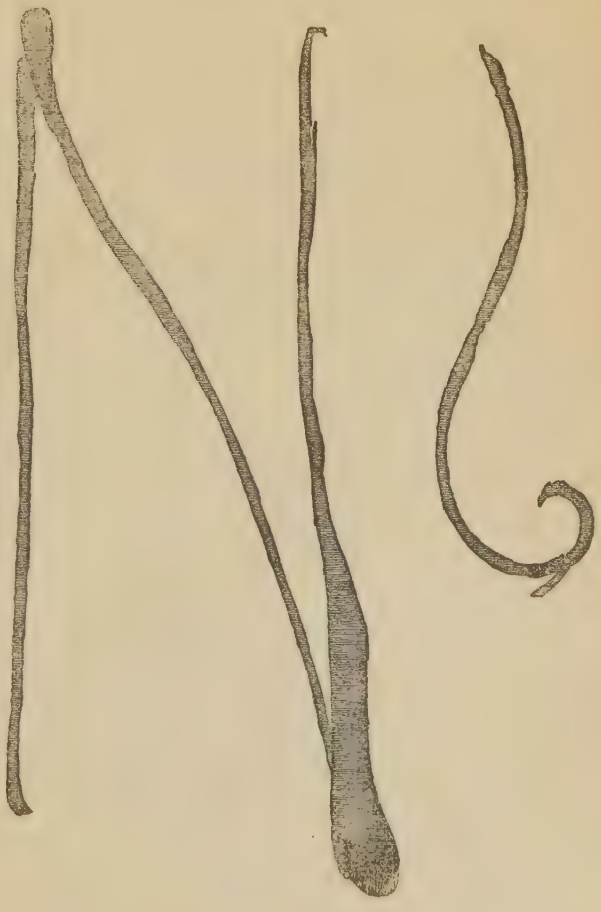
No. 2. A mark and early date ascribed to this fabrique.



Nos. 3–5. Variations of a mark believed to be of Caffaggiolo. One of theſe occurs on a fine plate belonging to Baron Guſtave de

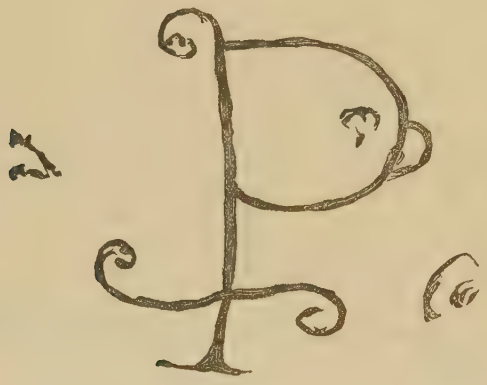


Rothſchild, and is dated 1507. It has in the centre a ſhield of arms and arabeſque border.

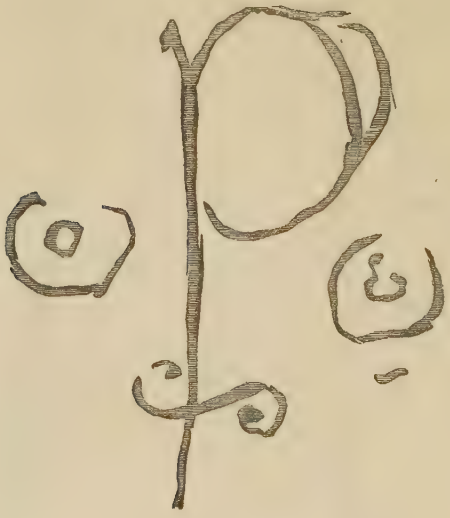


No. 6. On a fine diſh with border of maſks, groteſques, and medallions on blue ground, and central ſubject the Flagellation, after an artiſt of the German ſchool. Paſſed from the collection of Monſignore Cajani to that of M. Baſilewſki.

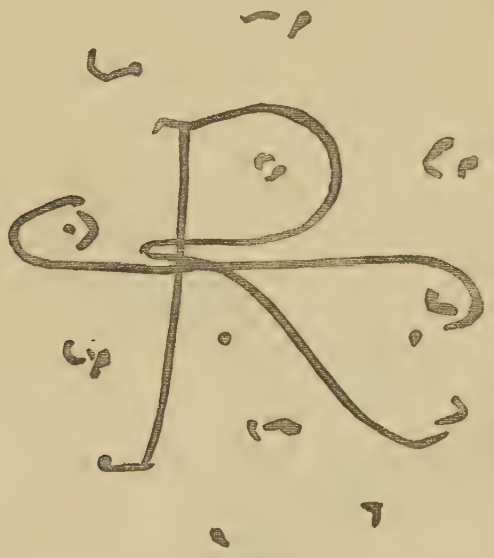
No. 7. On a ſmall plate, with a heart tranſfixed by two arrows in the centre between the letters P. E. In the poſſeſſion of Mrs. Lockwood at Rome.



No. 8. On a piece formerly in the Delſette collection (No. 85), with ſhield of arms in the centre, of the Fontana family, the letters P. F. and border *a quartiere*.

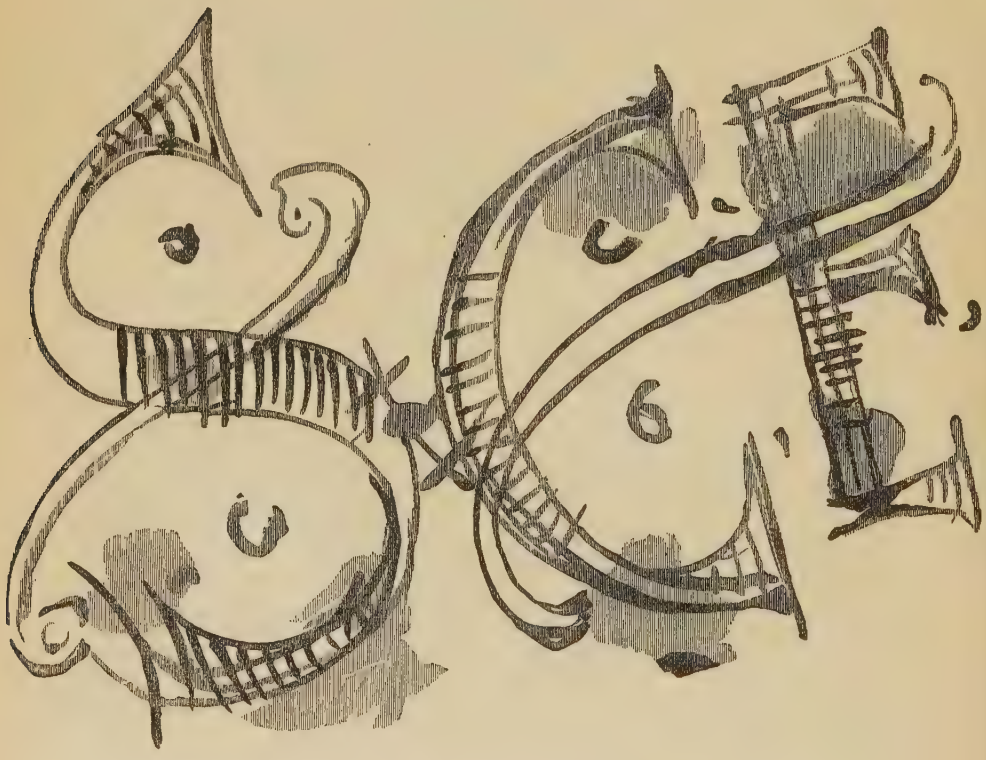


No. 9. Is a variety of the mark in which the ſtroke of the P is prolonged to form an R, which is croſſed with the uſual ∽-formed paraphe. The piece on which this mark occurs is unknown to the writer.



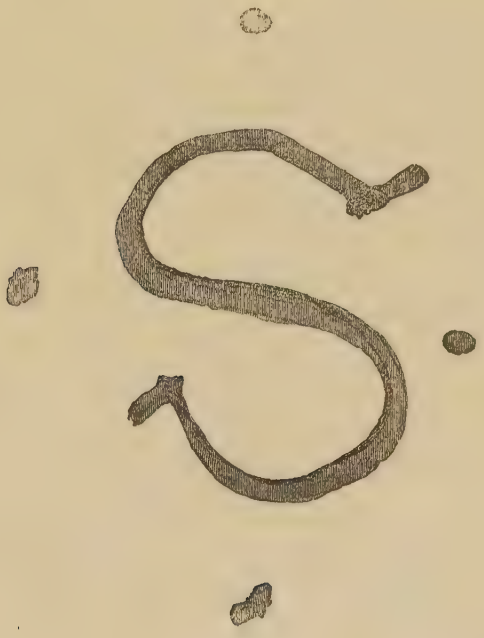
No. 10. On a pretty plate, in the writer's poſſeſſion, with wide border of dark blue, on which are arabeſque ſcrolls, and among them flowers and vaſes "wiped out" or reſerved, and coloured yellow and orange, or tinted with pale green. This border has an outer moulding of egg-and-anchor and an inner one of bead-and-button pattern. The centre, ſurrounded by a narrow band of *bianco ſopra bianco*, is occupied by a ſhield of arms. The reverſe has concentric ſhadings, and leaf ſprays of duſky blue, the mark in the centre; date about 1510. A ſimiliar mark was on a piece in the Uzielli collection, and one of this ſervice belongs to Mr. Henderſon.

No. 11. On a dish formerly in the Soltikoff collection, attributed to Faenza by Delange, but more probably of this fabrique. "In the "centre, St. Francis, encircled with rich arabesques on orange ground, "white borders painted in blue and yellow palmettes."



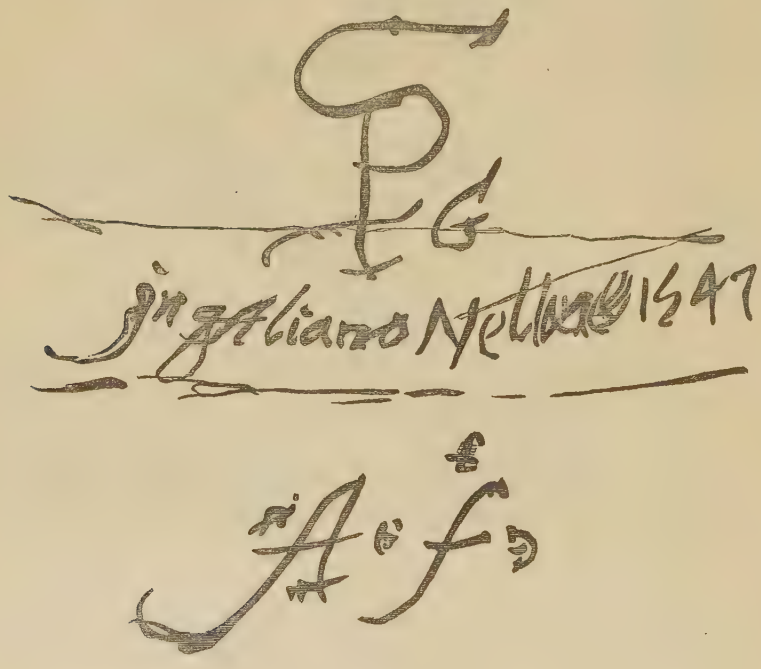
Nos. 12–13. On pieces attributed to this fabrique, but unknown to the editor.

No. 14. This letter occurs beneath the handle of a large jug in the writer's collection, on which are the arms of the family "Aleſſandro dei Aleſſandri. About 1500–20.



No. 15. On another jug in the writer's collection of rather later period, but with little doubt of this fabrique, on the front of which is a ſhield of arms.

No. 16. On a plate alſo in the writer's poſſeſſion, from the Montferrand, painted by the ſame artiſt, as that in the Muſeum (No. 6656.'60) whoſe initials are A. F. It repreſents Mutius Scævola, a ſubject of many figures in a landſcape, with a border conſiſting of a continuous wooded landſcape, in which dogs are hunting wild animals. It will be noticed that the uſual mark of the fabrique has the letter C or G alongſide for "*Caffaggiolo*" or "*Gaffaggiolo;*" "*in Galiano nell*" "*ano* 1547" is on another line, beneath which are the painter's initials ſurmounted by a ſmall f for "fecit." Galiano is a ſmall village in the hills a few miles diſtant from Caffaggiolo, poſſibly the native place of the painter who may have executed it at home, or a "*ſuccurſale*" of the *fabrique*, as M. Jacquemart ſuggeſts.

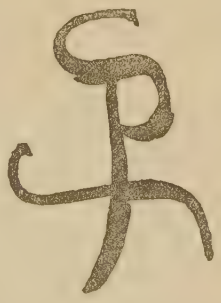


CATALOGUE.

Luſtred Wares.

7154. '56.

SMALL Plateau. Luſtred ware. "*Majolica.*" On the centre medallion, a portion of a branch, the right-hand ſpray of which bears a flower of crown-like form; the left, an acorn; probably emblems of an alliance. Radiating ornament fills the hollow, and on the rim is a garland of flower of the ſame form as that on the centre; outlined blue, and filled in with gold luſtre on white ground. Reverſe, concentric lines of gold luſtre; in the centre the mark —



Italian (Caffaggiolo). About 1510. Diam. 9½ in. Bought, 1*l.* 12*s.*

The form and general ſtyle of this ſmall plateau differs conſiderably from the ordinary Gubbio or Peſaro type, the deep yet brilliant blue agrees with that uſed at Caffaggiolo, and the mark at the back is clearly that of the latter place although painted in luſtre colour. The concluſion from this would be, that the luſtre pigment was in uſe alſo at the Caffaggiolo factory even at this early time, or it may poſſibly have been painted there and luſtred at Gubbio, the Caffaggiolo mark having been added in luſtre colour for ſome ſpecial purpoſe. The body of which it is made is of cloſe grain and ſeems to have been highly

baked; it is unuſually heavy. There is a pecularity in the luſtre which, although approaching nearer to that of Gubbio than to the earlier luſtred wares, has a character of its own, which may perhaps have ariſen from the nature of the glaze. Altogether it is one of thoſe exceptional pieces, upon which it is extremely difficult to arrive at any degree of certainty as to their place of production and decoration, although from the mark it can with more certainly be aſcribed to Caffaggiolo than elſewhere. (*See Vignette*).

8941. '63.

SMALL Tazza. "*Confettiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre medallion, on a dark blue ground, the profile buſt of an armed warrior; the reſt of the ſurface covered with a ſcale pattern in gold, each centred with a ſcroll of ruby luſtre. Reverſe, concentric lines in greeniſh gold luſtre. Italian. (Caffaggiolo?) About 1510–20. Diam. 8 in. Bought (Soulages Coll.), 15*l.*

An exceptional piece, difficult to aſſign to any known fabrique, There is much in the central medallion which reminds of the Faenza. and more of the Caffaggiolo wares; it alſo bears ſome affinity to the ſmall bottle, No. 531, ſimilarly ornamented, and on the other hand the dark blue colour and mode of handling are not unlike that on the vaſe No. 8407, which is attributed to Maeſtro Giorgio's earlier period.

531. '65.

FLASK-ſhaped Ewer. "*Meſciroba.*" Luſtred ware. "*Majolica.*" Compartments ſeparated by vertical lines of ruby, and belts of ruby and blue, filled in with ſcale, foliated, and oblique gadroon ornament in ruby and gold luſtre on white ground. Italian. (Caffaggiolo? Gubbio?) About 1510–20. H. $5\frac{1}{4}$ in., W. $3\frac{1}{2}$ in. Bought (Soulages Coll.), 5*l.*

The doubt attending the ſimilarly ſhaped vaſe No. 530 applies alſo to this. The glaze is apparently ſtanniferous; the luſtre colours are much of the character uſed by M°. Georgio, as is alſo the dark but vivid blue. On the other hand it has affinity to the ſmall tazza, No. 8941, both in decoration and luſtre colours, and alſo bears conſiderable reſemblance to a ſmall vaſe in Mr. Henderſon's collection of ſomewhat ſimilar form, and on which the Caffaggiolo mark occurs.

8942. '63.

SMALL "*Fruttiera,*" with raiſed centre. Emboſſed and luſtred ware. "*Majolica.*" On the centre medallion a profile buſt of a lady, and a ſcroll inſcribed "Sepia;" the border of raiſed pine cones and pellets; the ground changed to dull gray probably by ſome accident to the enamel glaze; the whole luſtred with ruby and outlined with blue. Reverſe, concentric lines in brilliant ruby. Italian. (Caffaggiolo or Gubbio?) About 1520. Diam. $7\frac{3}{4}$ in. Bought (Soulages Coll.), 6*l.*

Correſponding to the name of the lady in whoſe honour this tazza was painted, the enamel ground has oddly enough, and probably by the abſorption of ſmoke or ſome other accident in the firing, taken a warm light ſepia tint, giving a ſingular and quite exceptional appearance to the piece. The blue outlines are alſo much blackened, but the ruby luſtre in ſome parts, particularly the pellets and the concentric rings on the reverſe, is of the fulleſt and moſt brilliant quality. It is an early piece, probably in imitation of the Gubbio fabrique, and is perhaps by the ſame hand as No. 8944. There is alſo ſome affinity to No. 8943 of Deruta?

8944. '63.

SMALL Tazza, "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre, a heart pierced by a broad Italian dagger or "*anelace*" ſuſpended over a vaſe full of flames; on each ſide elaborate monograms; the border of raiſed ovals and pellets; the whole luſtred in gold and ruby, outlined and ſhaded with blue. Reverſe, concentric lines in ruby. Italian. (Caffaggiolo or Gubbio?) About 1520. Diam. $7\frac{3}{4}$ in. Bought (Soulages Coll.), 10*l.*

The ſubject of this centre is probably another repreſentation of the wounded heart of the Bleſſed Virgin, as referred to under No. 2558, page 84. The monogram may have ſome alluſion to the ſubject, or be the initials of the owner. This piece is very ſimilar in deſign to No. 8942, which may be by the ſame hand, although the central ſubject is executed with more care. It was undoubtedly painted with a view to the luſtre enrichment, and having peculiarities differing ſo much from the general type, we are inclined to aſcribe it to the Caffaggiolo fabrique, rather than to Gubbio.

Painted Pieces.

7438. '61.

CIRCULAR Diſh, "*Bacile.*" The triumph of Juſtice, in a car, on which are ſeated two draped figures holding ſceptres, perhaps Moſes and Solomon; Hercules precedes, accompanied by mounted knights in armour, and two naked youths are tied to the car. Border of flower ſprays, arranged as a "*guilloche*," on dark blue ground. Reverſe, richly decorated with garlands of foliage and concentric lines of dark blue on the white enamel. Italian. (Caffaggiolo?) About 1480. Diam. 14 in. Bought, 16*l.*

The depth and brilliancy of the colours upon this curious early diſh are remarkable; the border, on a dark blue ground of a ſimilar quality

to that of Caffaggiolo, is covered by white ſcrolls of foliated ſprays, each terminating in a varied flower, picked out with green, orange, and brilliant yellow, and arranged as a diaper, in the form of the *guilloche*. The ſubject fills the centre. A heavy car of orange colour on four wheels, ſupports a throne formed of dolphins, whoſe united tails ſuſtain a globe, ſurmounted by a yellow chair, on which ſits a draped female figure of Juſtice, holding the balance in the right and the ſword in the left hand; below the throne ſit two bearded men, with long hair, each holding a ſceptre and a book, and draped in flowing robes of yellow; he in front has a high dome-ſhaped turban cap—probably Moſes—the other is crowned—Solomon. A mounted knight in armour precedes, and two, carrying yellow lances, follow behind the car, which would appear to be dragged by two naked youths, bound to it with cords by their arms, and preceded by Hercules, carrying his club and lion's ſkin. The ſun ſhines in the heavens, ſcattering detached rays around.

The drawing is archaic, but not wanting in a certain power, particularly ſhown in the figures of the youths. The glaze is brilliant and of even ſurface, extending over the whole of the piece and apparently ſtanniferous; the clay is red and hard, and the general "*technique*" ſhows an advanced ſtate of the potter's art.

We think that theſe qualities agree more with the wares of Caffaggiolo, although we aſcribe it to that *fabrique* with ſome heſitation, feeling that it may perhaps with equal reaſon be conſidered as the production of Faenza or Forlì. The plate No. 2. '65 is probably by the ſame hand.

2. '65.

PLATE, "*Tagliere.*" Cupid bound, on a pedeſtal carried by muſicians, harpies and ſphynx at the ſide; water beneath, in which are dolphins and boys. Reverſe, concentric lines in blue and a mark. Italian (Caffaggiolo ?). About 1490–1500. Diam. 8½ in. Bought, *6l.*

The ſame quality of blue is here uſed as in No. 8950, and the heightening with yellow is ſomewhat like that found upon pieces of the Deruta fabrique. We have, however, little heſitation in aſcribing it to Caffaggiolo. The ſubject would appear to repreſent the binding of Cupid by the demons of diſcord. Cupid, blindfolded, is tied to a column, ſtanding on a pedeſtal decorated with a wreath of foliage; the

whole ſupported by four boys playing muſical inſtruments; the bow and arrows hang between them; two ſphynxes ſpring from the pedeſtal, and on either ſide is a harpy; beneath the whole is a troubled ſea with dolphins, children, &c. Carefully and ſharply outlined by an able hand. The deſign might be by Pollaiuolo.

6655. '60.

PLAQUE, circular. A ſhield of arms, hung by an orange ribbon, on a white ground diapered with ſcrolls, ſpots, and flowers in dark blue and edged with a laurel wreath in green and orange. On a ribbon is inſcribed,

MCCCC9I · Andrea di Bono (and two letters).

Italian (Caffaggiolo). Diam. 11¾ in. Bought, 2*l.* 15*s.*

The early date of this plaque renders it extremely intereſting. The ſhield of arms is of the form known as "*a teſta di cavallo.*" The glaze would appear to be ſtanniferous, and is of excellent quality and great whiteneſs. The blue colour is much like that uſed at Caffaggiolo, and we alſo find the purple and the tranſparent green.

The arms are thoſe of a Florentine family "Bono" or "Boni." The firſt of the two letters following the name, and which are covered by a mark of abbreviation, is not clearly written, and may be intended for an F, which with the O would probably read "Fiorentino" in reference to the owner.

1204. '65.

PLATEAU. A Meduſa's head; on the margin three bombards diſcharging balls, and a ſhield of arms. Italian (Caffaggiolo). About 1500. Diam. 22 in. Bought, 18*l.*

This was probably painted for wall decoration. The expreſſion of the Meduſa's head is powerfully rendered, the lips and tongue being coloured with that red pigment peculiar to this *fabrique*. The hair is yellow, the ſnakes blue and greyiſh green and ſpotted. The ſhield of arms is argent, ſix bars nebuly, the firſt covered by a ſort of label, gules, but ill defined in the painting. This piece is in a wooden frame.

4898. '58.

CIRCULAR Diſh. "*Scodella.*" The centre painted with a ſhield of arms ſupported by three cupids; above it a Meduſa head; margin decorated with cornucopiæ, vaſes, &c., on yellow ground, and with medallions bearing a groteſque head, and repreſentations of grape gathering, treading, and ploughing. Reverſe, plain. Italian (Caffaggiolo). About 1500. Diam. 17¼ in. Bought, 11*l.*

A rather coarſely painted piece of the earlier period, the arms are azure, on a feſs between three étoiles of eight points or, three fleur-de-lys of the firſt. The upper medallion has a groteſque maſk on red ground; the two lateral repreſent the treading and the gathering of grapes, on dark blue, and the lower, ploughing with a yoke of oxen, on a back ground of the ſame colour. The Meduſa's head bears ſome reſemblance to that on 1204, and the piece may be by the ſame hand.

1673. '55.

CIRCULAR Diſh. "*Bacile.*" Alexander meeting Diogenes. In the manner and probably from a deſign by Luca Signorelli; painted in dark blue and orange on white, border of foliated diaper on orange ground; an inner circle of green ovals and orange diamonds on white. Reverſe, coarſe yellow glaze, with an owner's (?) mark ſcratched in the paſte. Italian. (Caffaggiolo?) About 1500. Diam. 15½ in. Bought (Bernal Coll.), 25*l.*

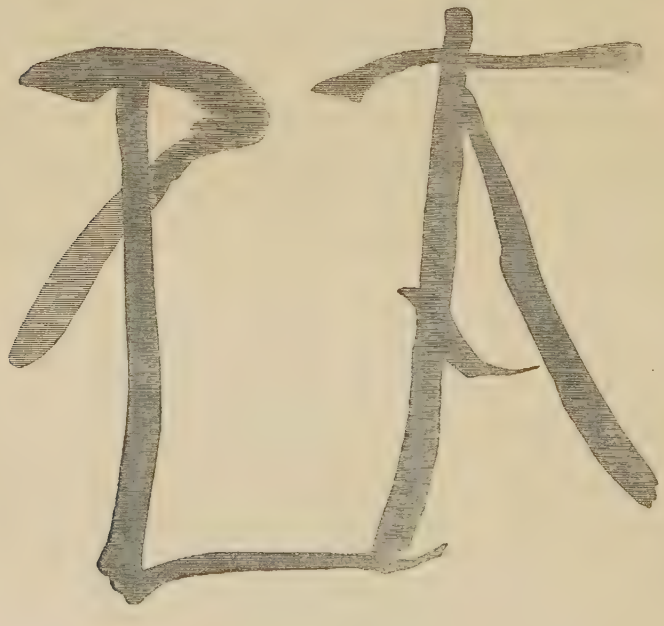
A "*bacile*," differing in form from thoſe of Peſaro or Gubbio, but pierced behind with two holes for ſuſpenſion. It is glazed in front apparently with ſtanniferous enamel, while the back is partly covered with the commoner glaze. The ſubject is boldly treated by the hand of an accompliſhed artiſt. Mr. Robinſon ſuppoſes it the work of Signorelli himſelf. The horſes, armour, ſky, and diſtant landſcape are heavily outlined, and ſhaded in the rich dark cobalt blue. The fleſh tint is of a peculiar buff tone; the drapery, harneſs, the armour of Alexander, and one helmet are of a browniſh orange, painted over the blue ſhading. The high lights are artiſtically touched

with white enamel; the ſword is green. The pigments uſed are of the quality found upon marked pieces of the Caffaggiolo "*botega*," of which this is, we believe, an important example. Scratched in the paſte at the back, is a mark conſiſting of a quartered Pavoiſe ſhield, ſurmounted by a double croſs, and having a ſpot in each of the upper quarterings, probably a conventual, or other owner's mark.

1719. '55.

PLATEAU. "*Scodella.*" On a blue ground of drapery, a large ſhield of the Medici arms, ſurmounted by the ducal coronet, and ſprays of foliage. Reverſe, a monogram. Italian (Caffaggiolo). About 1500–10. Diam. 16½ in. Bought (Bernal Coll.), 8*l.* 10*s.*

A coarſe bold piece of the fabrique, valuable for the monogram and the ſhield of arms.



6658. '60.

CIRCULAR Diſh. "*Bacile.*" In the centre a figure on horſeback ſlaying a dragon or other groteſque animal with a lance; wide border, with groteſques and trophies on dark blue ground. Italian. (Caffaggiolo?) About 1510. Diam. 19½ in. Bought, 1*l.* 10*s.*

A large coarſe piece aſcribed with ſome doubt to Caffaggiolo. The ſubject may perhaps repreſent St. George and the Dragon, but in a manner very different from the uſual type of the mailed ſoldier ſaint.

8946. '63.

PLATE. "*Tondino.*" Four ſoldiers in Italian coſtume of the time ſtanding in converſation, one holding a pennon; deep blue background. Reverſe, diapered in blue and orange on white ground. Italian (Caffaggiolo). About 1510. Diam. 8½ in. Bought (Soulages Coll.), 6*l.*

On the pennon a circle or pellet is repreſented, poſſibly one of the bearing of the Medici arms, the others being hid by the folds of the flag. The purple colour which was uſed on the earlier pieces is here very apparent, the bright yellow, orange, and green are alſo characteriſtic.

523. '65.

DRUG Vaſe. Oviform. A wreath of fruit occupies the front centre, filled in with cherub's heads and ſtrings of golden beads on dark blue ground; on two ſcrolls are written "CHONSERVE DACHORI;" the purple ribbons which tie the wreaths decorate the back. Italian. (Caffaggiolo or Caſtel Durante?) About 1500–10. H. 12¼ in., diam. 9 in. Bought (Soulages Coll.), 5*l.*

The rich blue ground is much like that of Caffaggiolo, whilſt the leafage and fruit are rather in the ſtyle of Caſtel Durante.

8950. '63.

DEEP Plate. "*Scodella.*" In the centre arabeſques in blue on white ground; the border of interlaced ſtrap-work pattern in blue, grounded in panels of orange, yellow, green, and white, with leafage ornament. Reverſe, blue concentric lines. Italian. (Caffaggiolo?) About 1510. Diam. 8½ in. Bought (Soulages Coll.), 10*l.*

The general effect of this is very elegant and harmonious; the blue is of a dull grey quality, wanting in brilliancy of tone, but which is uſed upon ſome pieces. The tin glaze is even and white, although the piece is of early date.

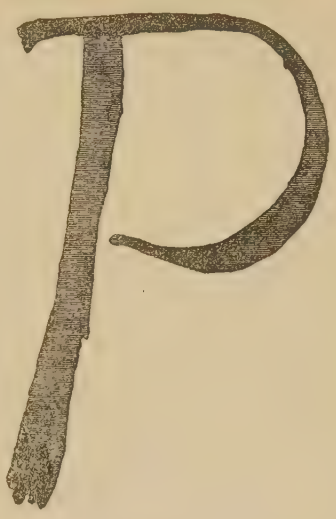
1778. '55.

PLATE. "*Tondino.*" In the centre a female profile buſt with yellow netted head-dreſs, on a dark blue curtain edged with yellow. Reverſe, ſcrolls and croſſed lozenges in blue; border of ſcale pattern in dark blue and orange on white ground, edged with green. Italian (Caffaggiolo). About 1510–20. Diam. 10¾ in. Bought (Bernal Coll.), 4*l.* 15*s.*

All the colours are thoſe of Caffaggiolo. The profile portrait is drawn with more care than accuracy; the head ſtands out boldly relieved by the rich blue background, which is curiouſly arranged as a banner or curtain in the middle againſt the ſky. The enamel is of fine quality.

8928. '63.

PLATEAU. "*Piatta da Pompa.*" A proceſſion. Pope Leo X. ſeated on a rich portable throne (ſeggia geſtatoria), is borne on men's ſhoulders, preceded by a rider on an elephant and ſurrounded by Cardinals on mules, the guard, &c. The arms of Medici are on the ſtandards. Reverſe, concentric lines of blue and the mark. Italian (Caffaggiolo). 1513–21. Diam. 19¼ in. Bought (Soulages Coll.), 80*l.*



We quote Mr. Robinſon's deſcription from the catalogue of the Soulages Collection: "Pope Leo "the Tenth, ſeated in a "rich chair or throne, on "a platform or palan- "quin, borne on men's "ſhoulders, is carried in "proceſſion, accompanied "by cardinals riding on "mules, and a numerous "retinue of eccleſiaſtics, "officials, guards, &c. In "the foreground, march- "ing at the ſide of the "main proceſſion, is a regiment of halberdiers in parti-coloured "coſtume, headed by a drummer and fifer, and an officer bearing "a banner charged with the 'palle' of the Medici family; the "main proceſſion is headed by a cavalier riding on an elephant "richly capariſoned. Immediately behind the Pope appears a column "of pikemen with an enſign at their head, alſo bearing the banner "of the Medici family. The Pope is repreſented in the act of "benediction; he wears the papal tiara and a rich cope of dia- "pered cloth of gold, faſtened by a large circular morſe or fibula; "in his left hand he holds an object which reſembles an orb or "ball of cryſtal; the fingers of both hands are covered with nume- "rous rings. The compoſition contains upwards of fifty figures, "executed in colours on a dark blue background. The figure of "the Pope has every appearance of being an authentic portrait, and "the heads of ſeveral of the cardinals and attendants have marked "individuality of expreſſion. Amongſt the followers is a Turk, with "red hair and a long beard, and wearing a high crowned turban. "The reverſe of the piece has concentric lines in blue, and is ſigned "with a large P.

"Many concurrent indications leave little doubt but that this curious "hiſtorical monument was executed at the manufactory of Caffaggiolo, "a caſtle of the Medici, near Florence, where is ſuppoſed to have "exiſted a fabrique ſupported by that celebrated family. The execu- "tion of the piece is haſty, and inferior to the compoſition; the "profuſion of the rare red enamel colour, the uſe of which is believed

" to be almoſt excluſively confined to this fabrique and that of Faenza, " is remarkable; the colour, though known to the Majolica artiſts of " other localities, being ſeldom or never employed on account of the " difficulty of its application, and the uncertain action of the fire upon " it."

Leo the Tenth was elected Pope on the 11 March, 1513. He died in 1521; the date of this piece is therefore fixed within eight years, but as the Caffaggiolo pottery was patronized by the Medici family, it is reaſonable to conclude that the proceſſion repreſented was that on the occaſion of his firſt enthronement, and that this diſh was painted in 1513 to record that ceremony. It may have been intended to decorate the papal "*buffeto*," or as a gift piece to one of his adherents. There can be no doubt that its uſe was for "*pompa*" ornament merely, and not for the ſervice of the table. We have no means of aſcertaining the name for which the letter P was doubtleſs the initial; it occurs on the majority of the wares of this fabrique, generally combined with S and a paraphe, and frequently accompanied by another initial, the former being probably that of the Maeſtro, the others of painters who executed various pieces.

6664. '60.

PLATEAU. "*Piatta da Pompa.*" Portion of a triumphal proceſſion after Mantegna: muſicians, a jeſter, &c. precede two harneſſed horſes, at whoſe ſides men carry golden vaſes; painted on a dark blue background; the numeral I. beneath. Reverſe, concentric lines in blue, a mark, and the date 1514. Italian (Caffaggiolo). Diam. 16¼ in. Bought, 46*s.* 14*s.* 6*d.*

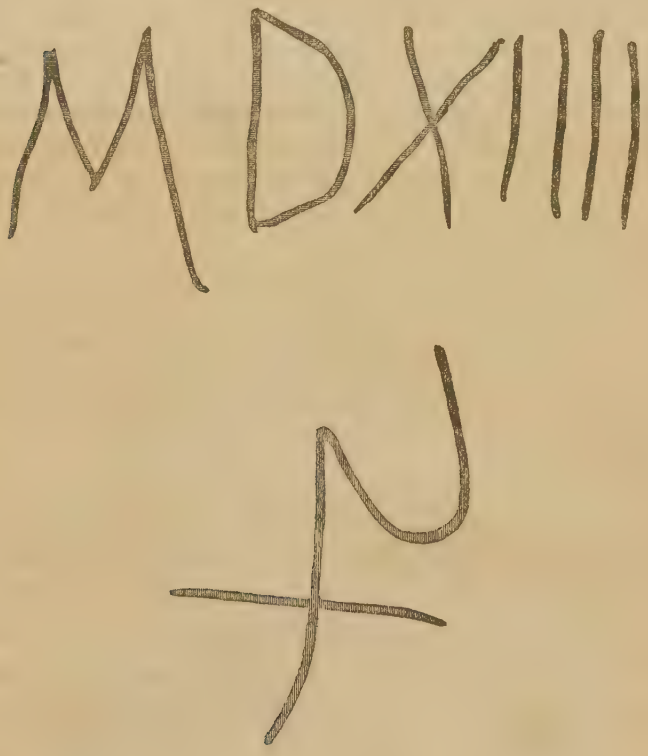
The deſign of this noble diſh is derived from part of Mantegna's Triumph of Cæſar. It evidently is one of a ſeries, another of which was ſold with them at the diſperſion of the Montferrand collection, the numeral beneath the ſubject denoting its place in the ſequence.

Roman ſoldiers and lictors carrying the *faſces* lead the way; a fool, or jeſter, and muſicians playing on harp and guitar precede two fine horſes, harneſſed to a vehicle which doubtleſs occupied the next piece.

The drawing is bold and maſterly, and the colouring has been executed with great care; the whole effect is indeed excellent.

It is probably by the ſame hand as Nos. 1717 and 1726.

A fac-ſimile of the date and mark is given beneath.



2990. '53.

PLATEAU. Form "*bacile.*" On the medallion, the ſubject of Vulcan forging a wing for Cupid, outlined and ſhaded in blue, relieved with yellow, green, &c. A central belt of "*bianco ſopra bianco,*" and a wide outer rim grounded in blue and covered with trophies, maſks, cupids ſeated on dolphins, and other groteſques in colour. Reverſe, foliated ſcrolls in blue on the white ground "*a la porcellana.*" Italian (Caffaggiolo). About 5115–20. Diam. 15½ in. Bought. (Bandinel Coll.)

This is by the ſame artiſt as the St. George plate No. 1726, and is a maſterpiece of decorative painting on enamelled pottery. The varied

attitudes and expreſſions in the cupids on the border, are moſt ably rendered, and the harmonious colouring of the whole piece is noteworthy. We unfortunately have no record of the name of this very able artiſt, who ſeems to have produced moſt of the finer pieces of the Caffaggiolo fabrique. There is a certain affinity in the treatment and uſe of colours, with thoſe pieces which we have reaſon to aſcribe to Forli, ſuch as the plaque No. 490; but they are earlier and more rigid in manner, and the brilliant red pigment ſo effectively uſed on the preſent piece, is not found on any of them, and would ſeem to have been hardly known at that eſtabliſhment.

Mr. Robinſon, writing in the Loans Catalogue of No. 5162 in that collection, a fine plateau belonging to Baron Lionel de Rothſchild, aſcribes it and the preſent piece to the ſame artiſt, and refers them to the fabrique of Faenza. A compariſon with the St. George plate and other pieces will, we think, warrant our different concluſion. (See *coloured plate.*)

1715. '55.

LARGE Ewer. "*Mezzina.*" In front, on a dark blue panel, are the Medici arms ſurmounted by the papal tiara, the keys and the dove; beneath the motto "Glovis." On one ſide the fleur-de-lys, on the other the croſs; the reſt covered with ſcroll foliage. A monogram below the handle. Italian (Caffaggiolo). About 1520. H. 17½ in., diam. 13¼ in. Bought (Bernal Coll.), 60*l.*

A noble pitcher, made doubtleſs for the ſervice of Leo X. One large, and four ſmall panels, formed by foliated green ſtrap-work, nearly cover the front and ſides of the barrel; the three central ones are grounded in the characteriſtic dark blue, the middle being occupied with the Medici ſhield, the croſs keys, the papal triple crown, and the yoke; on the upper ſmall panel is the dove of the Holy Spirit, and on that below the word "Glovis," adopted by Giuliano de' Medici, when Gonfalonier of the Church. Read backwards it gives "*Si volg*," "it turns," alluſive to the turn which fortune's wheel had taken in his favour. The lateral panels have, on the right, the red croſs of St. George; on the left the *giglio*, the red fleur-de-lys of Florence. The large wide green handle has a raiſed orange band in the centre, with depreſſions; beneath it are the two letters of the monogram, which may read P and C. On either ſide a hand holds a ſpray of

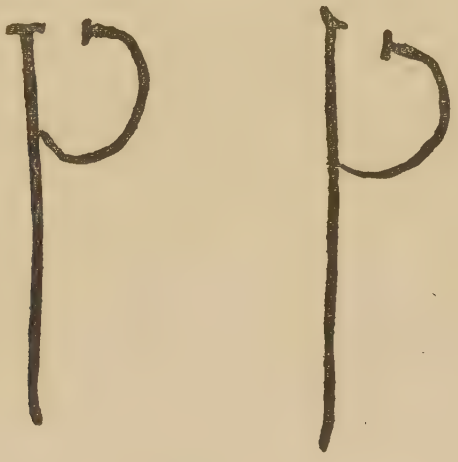
EWER.

THE ARMS AND EMBLEMS OF POPE LEO X.

Caffaggiolo, about 1520.

(1715. '55.)

foliated and flowering ſcrolls, which cover the remainder of the piece; the ſtem of this ſcroll work, the croſs, the fleur-de-lys, and other features, are in the bright Indian red pigment, ſo characteriſtic of the wares of this fabrique. The whole has been very carefully executed, and the glaze of pure white ground (ſtanniferous) is of the moſt luſtrous quality. (See *engraving*.)



1726. '55.

PLATE. "*Tagliere.*" St. George, after the ſtatue by Donatello, with landſcape background, and ſurrounded by a border of groteſques on dark blue ground. Reverſe, concentric lines of blue and orange, with the mark below. Italian (Caffaggiolo). About 1515–20. Diam. 12½ in. Bought (Bernal Coll.), 61*l.*

This, and No. 1717, are of the fineſt works of a very able but unknown artiſt. It is preſumable that he was the director or "*maeſtro*" of the Caffaggiolo "*botega*," and the initial P, which is more or leſs apparent in all the marks on theſe wares, may perchance be the firſt letter of his name. His ſtyle is eminently bold and vigorous, the outline deciſive and true, the relief or modelling of the figures admirable, the groteſques ſtanding out of the dark blue ground with great power.

The figure of the ſaint, derived from the well-known maſterpiece of Donatello, which occupies a niche outſide the church of Or-San

Michele at Florence, is ſomewhat varied in the poſe and in the details. He is clad in armour, covered by a yellow mantle, which, tied over the right, covers the left ſhoulder and arm, falling to the ground behind the right foot. A ſhield of Pavoiſe form ſtands before him on the ground, ſupported by the left hand, and decorated with arabeſques. A ſword is hung at his ſide, and the right hand graſps a dagger. The feet are clad in yellow boots.

In the ſtatue the tie of the mantle is more forward on the breaſt. There is neither ſword nor hanger, nor dagger in hand. The feet are clad in mail, and the ſhield, flat at the top, is formed at the ſides by obtuſe angles uniting at the point below, and is charged with a large croſs. The expreſſion of the head alſo differs. The landscape conſiſts of a rocky foreground, with the ſea, iſlands, ſhips, &c., in the diſtance.

The groteſques, of quaint invention, differ from thoſe of M°. Giorgio, or of Urbino and Caſtel Durante, approaching more to the character of thoſe of Faenza. A beautiful ſmall plate, formerly belonging to the Count de Nieuwerkerke, is covered with groteſques of ſimilar character, and probably by the ſame able hand. The mark at the back may be conſidered typical of the fabrique. (See *coloured plate.*)

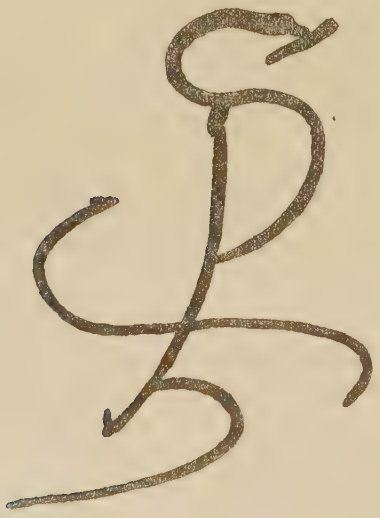


PLATE.

A MAJOLICA PAINTER IN HIS STUDIO.

Caffaggiolo, about 1515–20

(1717. '55.)

1717. '55.

PLATE. "*Tagliere.*" A majolica painter in his ſtudio, painting a plate in the preſence of two perſonages of diſtinction. Reverſe, concentric lines in orange and blue, and a monogram. Italian (Caffaggiolo). About 1515–20. Diam. 9¼ in. Bought (Bernal Coll.), 120*l.*

This extremely intereſting piece has a certain degree of notoriety, from having been deſcribed as repreſenting Raffaelle, painting the portrait of the Fornarina on a plate, and thus the myth that Raffaelle did occaſionally paint on pottery was the more accredited.

The ſubject is however an artiſt (perhaps the portrait of him who painted) engaged in decorating the border of a "*tondino*," which reſts upon his left knee, held by the left hand; in his right he holds the bruſh, in the act of continuing the border ornament, the centre remaining untouched. He is ſeated on a *ſedia*, having a curtain ſuſpended between two foliated ſtandards, ſurmounted by vaſes, as a back. Bruſhes and colours in ſaucers are on a ſtool at his right, and on a bench or dwarf wall in front is a finiſhed plate and an ewer. His viſitors, who evidently watch his work with intereſt, are apparently of high ſtation, perhaps his patrons, and members of the Medici family; they are alſo portraits. Seated on a ſtool oppoſite the artiſt they are habited in the coſtume of the early part of the 16th century. The lady wears a long and looſe ſkirt, with tight-fitting low body of the ſame material; its colour is of a dull Indian red, edged with black round the neck, and faſtened round the waiſt with a ſtring of beads, which hangs in a ſingle long cord at the front; full black, perhaps velvet, ſleeves, ſlaſhed at the ſhoulders, and a green handkerchief over the neck complete the coſtume. The fair hair, confined by a black band, with jewel on the front, hangs in plaits and looſely o'er the ſhoulders; ſhe holds a handkerchief in her right, and a fruit, like a pear, in her left hand. She is young and pretty.

Her companion, older than herſelf, is dreſſed in a cloſe-fitting tunic of white, ſhaded with blue, and faſtened over the cheſt with bows. A girdle or hanger is round his waiſt, and a looſe yellow mantle falls from his left ſhoulder over the right knee; tight hoſe, black ſhoes, and a low red cap or *berretta* complete the dreſs. His light auburn hair hangs long behind. The painter, indeed, is the moſt *coſtumé* of the party. A cloſe-fitting ſhort green jacket, with looſe ſleeves, ſhows at the waiſt and the neck, an embroidered ſkirt; tight fitting yellow hoſe extending high up the thigh, are ſurmounted by diapered black "trucks;" black

ſhoes, tied over the inſtep, and his dark hair confined in a ſtriped green bag or "*ſachet*," is ſurmounted by a low red cap, ſimilar to that of his patron; he wears an apron to protect his dreſs.

The general artiſtic merit of this painting is of a very high order; delicately fine in the details, it is admirable for breadth, and harmonious colouring. The figures ſtand out in clear relief from the dark blue background. They appear to be ſeated on the green ſward, from which numerous flowers ſpring up. The artiſt has learnt from the Eaſtern potters the value of blue and green in juxta-poſition.

This is by the ſame hand as No. 1726 and probably No. 6664. (See *engraving*.)

1716. '55.

PLATE. "*Tondino.*" Arabeſques or groteſques in white, touched with red and yellow on the border of deep blue ground, among which labels bear the letters S. P. Q. R. On a central medallion is the ſubject of a child falling from a tree, with landſcape background. Reverſe, outer border of blue ſcalework, ſpotted red, inner circle of zig-zag or flame ornament and a red central ſtar of eight points. Italian. (Caffaggiolo?) About 1515–20. Diam. $9\frac{3}{8}$ in. Bought (Bernal Coll.), 50*l.*

PLATE.

A CHILD FALLING. BORDER OF GROTESQUES ON BLUE.

Caffaggiolo, about 1515–20.

(1716. '55.)

This very beautiful and rare ſpecimen is one which it is not eaſy to aſſign, partaking as it does of the characteriſtic of the two *fabriques* —Caffaggiolo and Faenza. The dark blue ground and the reddiſh orange with which the figures are touched, as alſo the general ſtyle of handling in the arabeſques, and the liquid green uſed ſo freely in the medallion, point to Caffaggiolo. Whilſt the richly decorated back is more generally found on pieces of the Faenza *ware*. The central medallion, moſt carefully executed in pale tints, contraſts remarkably with the powerful colouring of the rich border. We do not recollect a ſimilar piece. (See *engraving*.)

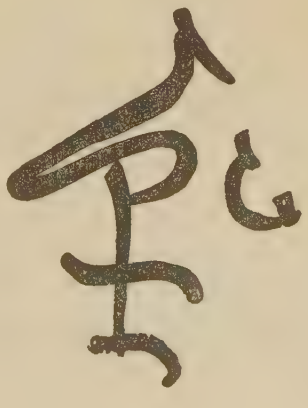
3028. '55.

DRUG Pot. Cylindrical, with handle. A central belt of cherubs' heads on orange ground, between egg and anchor, and other mouldings outlined and ſhaded with dark blue. Italian. (Caffaggiolo or Siena?) About 1530. H. 8½ in., diam. 5 in. Bought, 4*l*. 4*s*.

The richneſs of the glaze, the tone of blue and green, and the uſe of the red colour would denote Caffaggiolo as the moſt probable place of its production.

1269. '55.

PLATE. "*Tondino*." Blue arabeſque "*a porcellan*" mixed with trophies on a white ground; in the centre an oval eſcutcheon of the arms of the Pazzi family in colours. Reverſe, monogram and ſcrolls in blue. Italian (Caffaggiolo). About 1540. Diam. 9½ in. Bought, 15*s*. 2*d*.



An ordinary example of the later ware, with the arms of a Florentine family of hiſtorical note.

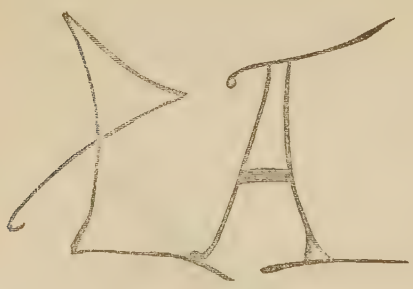
1718. '55.

EWER. "*Mezzina.*" Globular. In front a medallion, grounded in yellow, encloſed in a wreath of fruit and leafage and bearing a ſhield of arms; azure, a pair of antlers proper, in chief two bezants charged with double ſtars. The ſides, &c., diapered with foliated ſcrolls in blue; beneath the handle, which is formed as a fleur-de-lys, is the date 1541. Italian (Caffaggiolo). H. 13¾ in., diam. 10 in. Bought (Bernal Coll.), 15*l.*

Of the later period of the Caffaggiolo fabrique, when the forms of theſe pitchers, which ſeem to have been abundantly made, was more globular than at an earlier time.

4037. '56.

LARGE Jug or Ewer. "*Mezzina.*" In front a ſhield of arms and a label dated 1544, between two large cornucopiæ ſpringing from a maſk; the reſt of the ſurface covered with floral ſcroll diaper; beneath the handle a monogram. Italian (Caffaggiolo). H. 16¾ in., diam. 11 in. Bought, 12*l.*



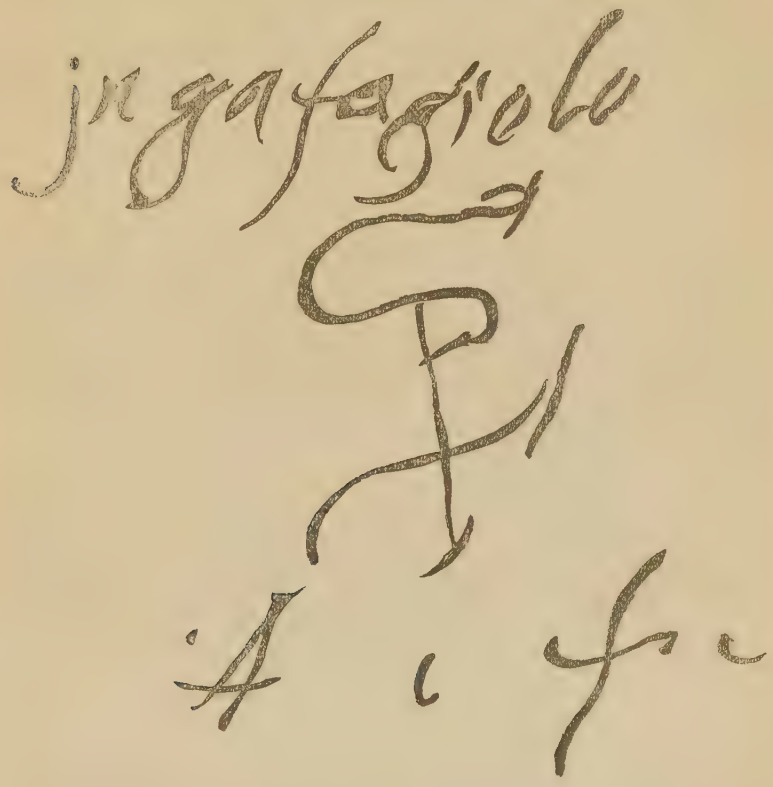
The glaze and colours are very brilliant. The arms are thoſe of one of the Florentine families.

The marks occurring on a jug of ſimilar, and on one of earlier date in the writer's poſſeſſion, are given in the appendix.

6656. '60.

CIRCULAR Diſh. Apollo and Pan, with a ſhepherd, two crowned monks and a ſatyr; landſcape background.

Reverſe, inſcription and monogram. Italian (Caffaggiolo). About 1547. Diam. 15¼ in. Bought, 2*l.*



The painting of this piece is very yellow in tone, a brown colour is alſo much uſed; the blue is of a cold grey, very unlike to that on the earlier pieces of the fabrique. There is much in fact that would lead to the belief that Deruta was its native place, but for the inſcription and mark. This, and two others by the ſame hand, one of which is in the writer's collection, were ſold together in London. The date on the latter piece, which fixes this, is 1547, its inſcription will be ſeen at page 102, and by it we learn that though of the Caffaggiolo "*botega*," theſe pieces were painted "*in Galiano*," a ſmall village a few miles to the north of that place, on the right of the main road. The moſt probable explanation of this ſeeming incongruity is, that the artiſt, viſiting his family or friends, had taken work with him to do, which was afterwards fired at the fabrique, on one piece of which it pleaſed his fancy to record the ſpot where he had painted. This example may perhaps account for the occaſional occurrence of names, unknown as

localities, of potteries on pieces having affinities with well known wares, and would lead to the belief that ſeveral of the places recorded as "*botegas*" may only have been the temporary reſidence of the painter of the piece.

The third, which has for ſubject the carrying off Helen from Troy, is ſigned like the Muſeum example; it now belongs to M. Dutuit, at Rome.

1501. '56.

PLATE. "*Tondino.*" Border of arabeſques and trophies; in the centre, a trophy with ſhield inſcribed S.P.Q.R. in blue outline. Reverſe, a monogram and concentric lines of blue on white ground. Italian (Caffaggiolo). About 1550. Diam. 9¾ in. Bought, 18*s.*

A piece of ordinary quality of the later period, painted in blue on white, ſomewhat in the ſtyle known as "*a porcelan.*" The mark is noteworthy, conſiſting of the letter C, with a ſort of paraphe.

321. '54.

VASE, amphora-ſhaped, with two ſphinx handles and four maſks for ſpouts. On either face, a ſhield of arms, one of Medici, the other of Medici impaling Lorraine; the reſt of the ſurface covered with groteſques in zones, and on raiſed gadroons; colouring, yellow, brown, and blue on white ground. Italian. (Caffaggiolo or Florence?) About 1589-1609. H. 19¼ in., diam. 10½ in. Bought, 12*l.* 13*s.* 4*d.*

Of fine form and deſign of ornamentation, this vaſe was made at a period when the art had fallen into decadence. Twenty years earlier, the ſame deſign, executed by the artiſts of Peſaro or Urbino, would have been very beautiful; but, though not wanting in a certain vigour, the drawing is coarſe, and the colouring inharmonious and raw, a dull brown, a heavy yellow, and a cold grey blue, with ſome few touches of green, upon a ſurface of inferior whiteneſs. On one ſide is the Medici

VASE.

ARMS OF FERDINAND I.

Caffaggiolo, about 1589–1609.

(321. '54.)

"*ſtemma*," ſurmounted by the ducal coronet. On the other, the ſame impaling thoſe of Lorraine. It was therefore executed for Ferdinand I., Grand Duke of Tuſcany, who married Chriſtina, daughter of Charles Duke of Lorraine, in 1589, and died in 1600.

It is not improbable that this piece was executed in imitation of the fine groteſques on white ground, ſo well known as of Urbino, by an artiſt at the Caffaggiolo fabrique. The plate No. 6656 is painted in nearly ſimilar colours, and we know was executed as early as 1547, ſhowing that an inferior claſs of works was being produced at that comparatively early period at the grand ducal furnaces. Two pilgrim's bottles, Nos. 322 and 323, are of the ſame period, and bear the ſame armorial coats. (See *engraving.*)

323. '54.

PILGRIM'S Bottle. With four loop handles. The white ground is covered with groteſques, medallions, &c. in yellow-brown, blue, &c.; on one ſide is a large ſhield bearing the Medici arms; on the other, thoſe of Lorraine; they are repeated on the neck in ſmaller ſize, and are all ſurmounted by the Ducal coronet. They are thoſe of Ferdinand I., Grand Duke of Tuſcany. Italian (Caffaggiolo). 1589–1609. H. 15 in., W. 12 in. Bought, 12*l.* 13*s.* 4*d.*

A ſimilar bottle to No. 322, but leſs flat, and having the arms on the ſides between the handles inſtead of on the face and back.

322. '54.

PILGRIM'S Bottle. With four loop handles. The white ground is covered with groteſques in yellow, blue brown, &c.; on one face is a ſhield bearing the arms of Medici; on the other, thoſe of Lorraine, ſurmounted by the Ducal coronet. They are thoſe of Ferdinand I., Grand Duke of Tuſcany. Italian (Caffaggiolo). 1589–1609. H. 15¾ in., W. 12 in. Bought, 12*l.* 13*s.* 4*d.*

Bearing the ſame arms and of the ſame date and fabrique as the vaſe No. 321, and the pilgrim's bottle No. 323.

The reader is referred to the notice upon the former of thoſe pieces.

2412.'56.

EWER. "*Meſciroba.*" Oviform. Decorated with foliated ſcrolls, feſtoons of drapery, cherubs' heads, and a mitre; guilloche and leafage mouldings in colours on the white ground, and with maſks in relief under the ſpout and handle, and a mitre. Italian. (Florence?) About 1580. H. 10¼ in., diam. 6½ in. Bought, 4*l.*

The companion to No. 2411.

2411. '56.

EWER. "*Meſciroba.*" Oviform. Decorated with foliated ſcorlls, feſtoons of drapery, cherubs' heads, guilloche and leafage mouldings in colours on the white ground, and with maſks in relief under the ſpout and handle. Italian. (Florence?) About 1580. H. 10¼ in., diam. 6½ in. Bought, 4*l.*

The companion ewer to No. 2412, which has a mitre on the front.

SIENA.

WELL-NIGH all the history we have of the early artistic pottery of Siena may be read upon the specimens of her produce, preserved in our museums and private collections. A considerable number of pieces, evidently the work of one able hand, have been variously assigned to the furnaces of Faenza, of Pesaro, and of Caffaggiolo; to the first from a general similarity in the character of their design, but on a more distinct knowledge of the former existence, and of the works produced at the fabrique of Caffaggiolo, their manifest affinity led to an assumption of the same origin. On the other hand, the initials I. P., occurring in large characters on the reverse of some of the pieces, were presumed to be those of the words "In Pesaro," and led to a confusion of them, with others really painted at the Lanfranchi works at Pesaro, and marked with the same initials, but in a smaller form, standing for the signature of the artist, "*jiacomo pinsit*"[1] These last, then unknown to collectors, were cited by Passeri,[2] who was supposed to refer to the far more beautiful works now under consideration.

The acquisition of a pavement of tiles from the Petrucci Palace at Siena, dated 1509, and the knowledge of the existence of others of a similar stamp in the church of San Francesco in that city, the style of handling, as well as the design and colouring upon which, agreed closely with these plates; a fine dish in the British Museum also in the same manner, and on which occurs one of the same coats of arms as those upon the pavement that of the Petrucci; and the further acquisition

[1] See the notice on the works of the Lanfranchi fabrique at Pesaro, p. 155.

[2] Istoria delle pitture in Majolica fatte in Pesaro.—Ed. 1857, p. 33.

of a ſmall plate, the painting of which in blue camaïeu is aſſuredly in the manner of the finer examples above referred to, and which is ſigned on the reverſe "*fata i Siena da m benedetto ;*" form together a chain of evidence concluſive as to the exiſtence of this fabrique, and the origin of the various pieces in queſtion.

The connection of theſe ſeveral examples will be more minutely traced in their ſeparate deſcription, this muſeum poſſeſſing the more important ſpecimens of this maſter's work; we need only, therefore, generally obſerve, that they are worthy of being ranked among the moſt excellent productions of the potter's ſkill in Italy during the earlier years of the 16th century, and that in reſpect of their technical characteriſtics, and the tone and manner of their colouring and deſign, they are more nearly allied to the productions of the Caffaggiolo furnaces, and derived in all probability inſpiration therefrom.

Paſſeri, at chapter x. p. 37, quotes a notarial deed, dated 6th July 1462, by the notary Sepolcro Sepolcri, by which a partnerſhip was formed between Ventura di Maſtro Simone da Siena, di Caſa Piccolomini, and Matteo de Raniere da Cagli, for the purpoſe of enlarging buſineſs premiſes, and developing a pottery at Peſaro. Paſſeri ſuggeſts that this may have been the means of introducing the uſe of the tin enamel, which he believed to have come from Tuſcany.

Some examples of the choice wares of M°. Benedetto were exhibited at the Loans Exhibition, and are deſcribed in that catalogue. Mr. Bale, Mr. Octavius Morgan, and Mr. Coope poſſeſs examples, and a plaque which belonged to Mr. Morland has ſince changed hands.

One of the fineſt ſpecimens of this maſter belongs to Mr. Henderſon; the central ſubject is that of Mutius Scævola before Porſenna, it is painted with great care, and is ſurrounded by a border of groteſques on orange ground. On the reverſe is the mark No. 1.

A tazza belonging to the Baron Dejean, of Paris, painted with white groteſques on a black ground, has the mark No. 2; the nature of the grounding would ſeem to point to a Sieneſe origin, but we do not know the piece.

The groteſques upon the border of the large diſh in the Britiſh Muſeum are alſo painted upon a black ground, an unuſual ſtyle which alſo occurs on ſome of the tiles of the Petrucci pavement, and is we believe almoſt peculiar to this *botega.*

We loſe ſight of the Sieneſe pottery for two centuries when it again appears, under the then beſt ceramic painter in Italy, Ferdinando Maria Campani, who is ſaid, but we do not know on what exact authority, to have worked alſo at Caſtelli and at San Quirico. A piece ſigned by him is in this collection, and we give the fac-ſimile of his

ſignature upon another in the Britiſh Muſeum (Mark No. 2). His ſubjects, as in this inſtance, were frequently taken from the "Bible Series" of Raffaelle, as rendered by Marc Antonio's engravings, and from the works of the Caracci.

Bar. Terchi Romano alſo worked at Siena, and a piece in the Chamber of Arts at Berlin is ſaid to be ſigned "*Terenzio Romano Siena*, 1727." We ſuſpect that this inſcription has been wrongly read, as has been the caſe with that on the plaque in this Muſeum, which is aſcribed to the fabrique of San Quirico, and is clearly ſigned "Bar. Terchi Romano," although miſquoted as "Bar. *Terege*."

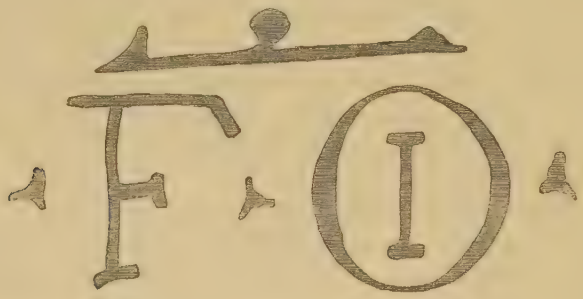
Mr. Chaffers aſcribes a piece marked with a monogram compoſed of the letters F and C, to Ferdinando Campani; we do not know the ſpecimen, but from his deſcription it does not at all agree with the ſtyle of that clever painter.

Some extremely well executed tiles, plates, &c., copied and adapted from the old, have been produced within the laſt few years at Siena, under the ſuperintendence of Signor Pepi, a druggiſt, oppoſite the Prefecture.

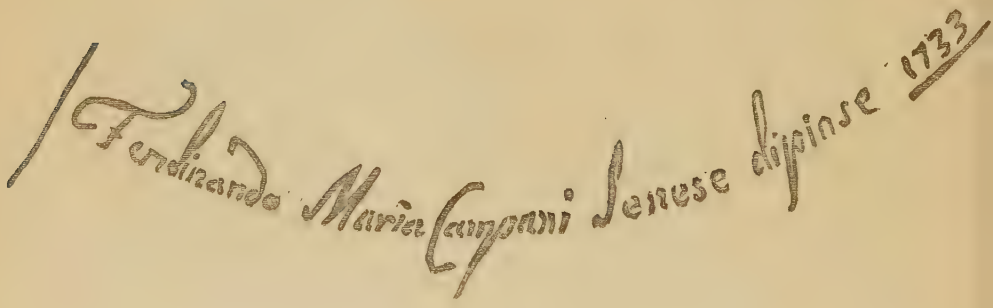
We have occaſionally met with ſome of theſe, ſcratched and chipped by other *artiſts* to ſuit the modern-antique market.

MARKS ON PIECES IN OTHER COLLECTIONS.

No. 1. On the reverſe of a plate, ſubject Mutius Scævola ; groteſque border on orange ground. (Henderſon Collection.)



No. 2. On a plate ; ſubject the creation of the ſtars, after Raffaelle ; in the Britiſh Muſeum.



CATALOGUE.

Siena.

1569. '55.

DRUG Pot, cylindrical. "*Albarello.*" The lower portion grounded in orange, and covered with groteſques, maſks, cornucopiæ, &c., outlined and ſhaded with blue, touched with yellow and green; on two labels is the date 1501; on the upper part, grounded white, are three roſettes, and a label inſcribed **ꝺenalbo**; the ſhoulder and baſe chequered blue and white. Italian (Siena). H. 10¾ in., diam. 6 in. Bought, 3*l.* 4*s.* (See *vignette.*)

4915 to 5386. '57.

FLOOR Tiles. 472 in number; painted with ſhields of arms, groteſques. &c. (From the Petrucci Palace at Siena.) Italian (Siena). Dated 1509. Sizes various, from $5\frac{1}{4}$ in. by $5\frac{1}{4}$ in. to $5\frac{3}{8}$ by 8 in. Bought, 115*l.*

This fine pavement is formed of ſquare and pentagonal tiles, each of which is bordered by an egg-and-anchor or leaf moulding, and centred with ſhields of arms (on ſome of which thoſe of the Piccolomini family are quartered), arabeſques, trophies, maſks, &c. on black, yellow, and orange ground; theſe maſks are preciſely ſimilar in character to thoſe painted on the borders of plates inſcribed I. P. on the reverſe, and the work generally agrees with the manner of their author. The border is particularly beautiful, conſiſting of groteſques, ſphinxes, children, griffons, &c., painted in tints on a black ground, a mode of colouring which ſeems characteriſtic of this fabrique. A diſh in the Britiſh Muſeum, with central ſubject of Pan and Satyrs, has a border ſimilarly grounded, and is probably by the ſame hand; upon it occurs one of the ſhields of arms to be ſeen on this pavement, viz. that of the Petrucci.

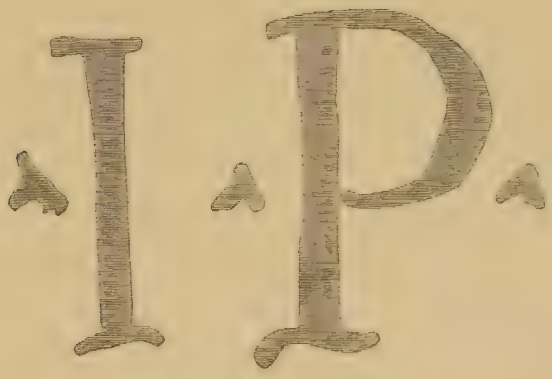
1659 to 1661. '56.

FLOOR Tiles (three). Shields of arms and groteſques on black and yellow ground. Italian (Siena). (Portion of a pavement from the Petrucci Palace, Siena.) Dated 1509. Square, W. $5\frac{1}{4}$ in. Bought, 3*l.* 10*s.*

11. '67.

PLATE. "*Tondino.*" Border of groteſques, edged with bead ornament on orange ground; in the centre, a figure of St. James (the Great) in a landſcape, bordered by a moulding, and a white belt inſcribed · S · IACOBVS · M ·. and with ſprays "*bianco ſopra bianco.*" Reverſe, ſcale-work border in orange, ſpotted blue, the letters I · P · in the centre, bordered

by a moulding. Italian (Siena). About 1510. Diam. $10\frac{5}{8}$ in. Bought (Marryat Coll.), 27*l.*



This plate is one of the gems of the collection, and shews to what a high degree of artistic and of technical excellence, with comparatively speaking coarse materials and appliances, the Italian potters of the latter end of the 15th and beginning of the 16th centuries arrived. It was the culminating period of renascent art in Italy, and the influence of the great painters and sculptors of the time was pulsating through every branch of ornamental handiwork. Full of the richest colour, yet harmoniously toned and mellowed, the effect of the whole piece is very pleasing, while the largeness of treatment, and at the same time the accuracy of the ornamental details, are truly admirable. We have in fact all the qualities found in the illuminated miniatures of the period, as far as the limited number of pigments applicable to enamel painting on earthenware, would permit. The saint[1] is clad in a loose tunic of purple colour edged with yellow, a mantle of white shaded with blue falls over his left shoulder, and is gathered in folds round the lower part of his body by the left hand; with the right, he grasps a clasped volume coloured yellow. Sandals are on his feet, and his long hair falling in ringlets over the back, and like the beard coloured orange, is surmounted by the nimbus of bright yellow. He is walking in a landscape, with a rude stone-built and thatched erection on his left; tall spare trees, very characteristic of the artist, shrubs, &c. are delicately sketched in blue heightened with yellow. The grotesques, among which pyramidal foliated marks are conspicuous, are cleverly rendered and relieved upon the rich orange ground. The

[1] The figure is that of St. James the Great, the Patron Saint of Spain, although the usual attributes, the scallop and pilgrim's staff, are not represented.

beautiful "*amatoria*," Plate No. 1792, is ascribable to the same period of this able artist's career. This plate would appear to have been one of a service probably made for some church dignitary, as all that are known are painted with subjects of religious character. The Bernal Collection contained two: that with the figure of St. Bartholomew is in the British Museum; the other, the subject of which is the Magdalen praying, is now in the possession of Mr. Bale. Two others were in the Marryat Collection, of which the present piece is one, the other represented Santa Lucia.

Although not so carefully executed, the religious subjects on the pieces Nos. 1785 and 7537, and the similarity in the colour and ornamentation of the borders, might suggest their having formed part of the same service.

The initials I. P., which at the suggestion of Passeri were generally misinterpreted as "in Pesaro," in the case of these plates, have no allusion whatever to that fabrique; in fact, it is highly probable that Passeri never saw one of this service; but, in ascribing pieces, having those same initials to the Pesaro artists, he was perfectly correct, as is proved by a plate in the Bologna Museum, inscribed at the back with a description of the subject, and as having been made at the Lanfranco fabrique of Pesaro by "*Jacomo pinsur.*" The initials of this *Jacomo Pittore* at once supply the letters, seen doubtless upon some other piece and quoted by Passeri, whose statement has been misapplied by subsequent critics to the initialled pieces under consideration (*vide* Pesaro). These larger initials are not, we believe, those of the painter of these plates, as we find, on one of his workmanship in the possession of Mr. Henderson, the letters F. O. I. equally distinct; we believe rather that they were those of the owners.

A comparison of this specimen with the drug pot, dated 1501 (No. 1569), and the pavement tiles (Nos. 4915–5386), as also with the small *a porcelan* plate, No. 4487, and all with each other, leads to the belief that Maestro Benedetto, of Siena, was the producer of all these pieces, and, as in the case of Maestro Jeronimo, of Forlì, was the head of an establishment at which works of high artistic excellence were painted. (See *coloured plate.*)

1785. '55.

CIRCULAR Dish. "*Bacile.*" Bowl-shaped. In the centre, Abraham about to sacrifice Isaac; inner border of white "*bianco sopra bianco*," and wide outer rim of

groteſque maſks, cornucopiæ, &c., on deep orange ground. Reverſe, partly covered with white enamel. Italian (Siena). About 1510. Diam. 14$\frac{3}{4}$ in. Bought (Bernal Coll.), 21*l.*

Although perhaps an earlier and leſs highly finiſhed example, we are inclined to aſcribe this diſh to the artiſt who on ſome of his choicer works ſigns with the large letters I. P. (on No. 11), and to whom we attribute Nos. 7537 and 1792. This piece is another inſtance of the economy obſerved in the uſe of the white enamel, which is only run ſparingly over a portion of the back, leaving the remainder of the unvarniſhed coarſe earth.

7537. '61.

SMALL Bowl. "*Bacinetto.*" In the centre, a figure of S. Sebaſtian bound to a tree, landſcape diſtance; border of groteſques in blue on orange ground, edged with bead-and-button ornament. Reverſe, ſcale border in orange, dotted with blue; centre, an orange ſtar ornament with blue arrow heads between the eight points. Italian (Siena). About 1510–20. Diam. 8 in. Bought, 15*l.*

Though not ſo highly and carefully elaborated as No. 11 (the ſigned piece) this beautiful little cup or baſin is painted with great art; the figure of the ſaint is delicately and admirably expreſſed, and the rich colour of the border relieved by the groteſques is pleaſing; the quality of glaze, and the thinneſs and general faſhion of the piece are of a high order. It was purchaſed from the Uzielli Collection.

4380. '57.

PLATEAU. Raiſed centre, ſurrounded by ſunk radiating flutings; in the medallion, a figure of the infant S. John; border, rich interlaced cord ornament. Italian (Siena?). About 1510. Diam. 16$\frac{1}{2}$ in. Bought, 5*l.*

1792. '55.

PLATE. "*Tondino.*" In the centre, Cupid riding on a ſnail and playing a pipe; white inner border of "*bianco ſopra bianco,*" with edgings of egg-and-tongue and billet moulding, and an outer of groteſques on orange ground, with four medallions. Theſe ſeverally bear a phœnix, and a pelican, on blue; a purple heart, pierced with arrows; and another bound with a motto riband, "Amore," on yellow ground. Reverſe, foliation, ſcrolls, &c. in orange and blue. Italian (Siena). About 1510. Diam. 8 in. Bought (Bernal Coll.), 21*l.*

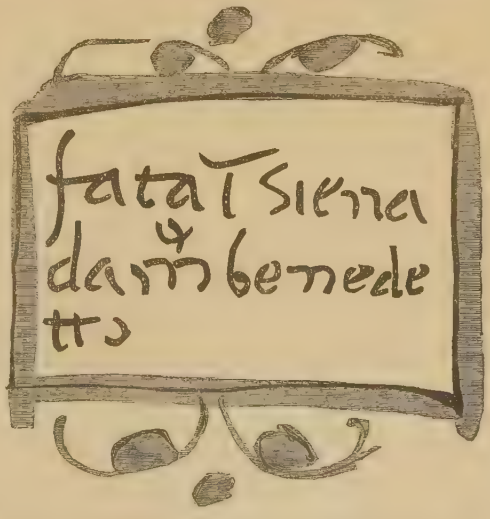
A *coppa amatoria* of the greateſt elegance, and painted in the beſt manner of the artiſt, who ſigns with I. P. (No. 11). The decorations are exquiſitely finiſhed, having at the ſame time boldneſs and vigour. The central medallion is elaborated with the greateſt care, and the colours are of the richeſt; indeed, in all reſpects it will bear compariſon with the fineſt porcelain. It would be difficult to deviſe a more elegant artiſtic love-token. (See *vignette.*)

4487. '58.

PLATE. "*Tagliere.*" On the white ground is a central ſubject painted in blue; an old man ſeated, contemplating a ſkull held in his right hand; ſurrounded by an inner border of interlacings in white and blue "*tirata,*" connected

by four ornaments, with an outer one of foliated ſcroll work, all in blue "*a porcelan.*" Reverſe, a circle of ſcroll foliage, and a central label inſcribed "*Fata i Siena da Mº Benedetto.*" Italian (Siena). About 1510–20. Diam. 9½ in. Bought, 10*l.*

This highly artiſtic piece is very intereſting as proving the exiſtence at Siena of a *botega*, at which at leaſt one artiſt of great excellence muſt have worked; that this artiſt was Mº. Benedetto, the head of the pottery, is alſo very probable, and if ſo, the painting of this piece was by his hand. The drawing of the central figure, which probably repreſents one of the Hermits of the Deſert, is maſterly, and finiſhed with the greateſt care; it is executed in a blue, of rather low tone, and heightened with touches of white, laid on with great nicety; the trunk of a tree is behind him, and beyond is a deſert landſcape, with one ſmall tree delicately outlined in the manner of the artiſt who ſigns I. P., for further remarks upon whom the reader is referred to No. 11, and to the notice on this fabrique. (See *vignette.*)



3031. '55.

PLATE. "*Tondino.*" The Centaur Neſſus carrying off Dejanira; outlined and ſhaded in dull blue; border of groteſques on orange ground. Reverſe, partly glazed. Italian (Siena). About 1500–1520. Diam. 11¾ in. Bought, 4*l.*

A ſomewhat earlier and coarſer piece of the ſame general ſtyle of deſign, and with the ſame colouring as thoſe by the artiſt who ſigns I. P., and probably produced at the ſame pottery by an inferior hand.

1737. '55.

PLATE. "*Tondino.*" Border of trophies in blue, on orange ground; in the centre, a female figure with an unicorn, probably Santa Juſtina. Reverſe, petals in blue daſhed with orange. Italian (Siena). About 1520. Diam. 9¾ in. Bought (Bernal Coll.), 23*l.* 10*s.*

Of the ſame fabrique and probably by the ſame hand as No. 7230. and others of ſimilar character.

Santa Juſtina of Antioch was one of the patron ſaints of Piacenza; ſhe is rarely repreſented.

7230. '60.

TAZZA or "*Scodella,*" with impreſſed hollows at the ſides. On a central medallion of dark orange, mailed knights are fighting for a priſoner; groteſques and trophies on a blue inner, and on an orange outer border. Reverſe, gadroon mouldings, &c. in blue and orange, with central foliated ornament. Italian (Siena). About 1520. Diam. 11 in. Bought, 65*l.*

A beautiful and rare piece, but ſomewhat overloaded with decoration. The drawing of the central ſubject, which is executed in dark neutral tint on a deep browniſh orange ground, is weak, and a certain feebleneſs is ſhown in the arrangement and execution of the groteſques; perhaps a leſs careful work of M°. Benedetto, or by a pupil.

1267. '55.

SMALL Drug Pot. Cylindrical. Diapered with orange and blue leafage, mouldings, and folded ribbon ornament in orange and white, outlined in blue. Italian (Siena or Faenza). About 1520–30. H. $5\frac{1}{2}$ in., diam. $3\frac{1}{4}$ in.

Pieces of the 18th Century.

6667. '60.

LATE. Enamelled earthenware. Vintage ſubject. Italian (Siena). Signed and dated "Ferdinando Ma. Campani, 1747." Diam. 13 in. Bought, *2l. 3s.*

Ferdinando Maria Campanio, or as he ſometimes ſigned his name Canpani, was called the Raffaelle of ceramic painting in the firſt half of the laſt century. By ſome it has been thought that he worked at Naples, and alſo at San Quirico, but there is no doubt that the majority of his works were executed at Siena, from whence he dates the only known pieces which he has ſigned. His drawing is more vigorous and correct than that of any other of the painters on pottery at that period; not ſo delicate and highly wrought, as that of the Grue, but more maſculine. His colouring was very inferior to that of the earlier ceramiſts, having a cold and grey tone in the landſcape; the fleſh is modelled and ſhaded with a yellow brown, and a deep manganeſe purple is uſed upon the ſtems of trees, the foreground, &c. Nevertheleſs ſome of his more careful works have great merit. In the Britiſh Muſeum is a plate ſigned by him and dated 1733, and Mr. Denniſtoun[1] mentions a plaque alſo ſigned, and with the date 1736.

[1] Dukes of Urbino. Vol. 3.

1667. '56.

PLATE. Nymphs grooming Pegaſus, from an antique painting engraved in Bartoli. Italian (Siena). By F. M. Campani. Early 18th century. Diam. 10¼ in. Bought, 1*l.* 13*s.*

1665. '56.

PLATE. Galatea, after A. Caracci. Italian (Siena). By F. M. Campani. Early 18th century. Diam. 9¾ in. Bought, 1*l.* 11*s.* 6*d.*

1666. '56.

PLATE. Dance of the Graces, after an antique painting engraved in Bartoli. Italian (Siena). By F. M. Campani. Early 18th century. Diam. 10¼ in. Bought, 1*l.* 8*s.*

1342. '45.

PLATE. Mercury and Paris, after A. Caracci. Italian (Siena). By F. M. Campani. 18th century. Diam. 13 in. Bought.

3037. '55.

PLATEAU. Woman with two peacocks, a rabbit, parrot, &c.; in the background, ruſtic buildings, a palace, &c. Italian (Siena). By F. M. Campani. About 1740. Diam. 15 in. Bought, 2*l.* 10*s.*

6670. '60.

PLAQUE, ſquare. The Temptation, after Raffaelle. Italian (Siena). By F. M. Campani. About 1740. H. 8¼ in., W. 10 in. Bought, 15*s.*

1018. '53.

PLATE. Children with ſheep in a landſcape. Italian (Siena). By F. M. Campani. 18th century. Diam. 9¾ in. Bought, 1*l.* 5*s.*

1664. '56.

PLATE. Juno ſoliciting Æolus to let looſe the winds. Italian (Siena). By F. M. Campani. 18th century. Diam. 9¾ in. Bought, 1*l.* 8*s.*

1343. '45.

COVER to a Vaſe or Ciſtern. Joſeph in Egypt, after Raffaelle. Italian (Siena). 18th century. Diam. 13¼ in. Bought.

589. '46.

WINE Cooler, or Ice Pail. "*Rinfreſcatojo.*" On an upper glazed belt, cupids playing at various games, landſcape back-ground; with two lion's-maſk and ring handles; theſe, and a lower belt of raiſed gadroons are unglazed and gilded. Italian (Siena). About 1730. H. 9½ in., diam. 8 in. Bought.

590. '46.

WINE Cooler, or Ice Pail. Cupids playing at various games; landſcape background. Italian (Siena). About 1730. H. 9½ in., diam. 8 in. Bought.

The companion piece to No. 589.

MONTE LUPO.

THIS ſmall town, neſtling under its "Rocca" on the ſouthern bank of the river, at the opening of the Val d' Arno inferiore, is on the road from Florence, and near to Empoli.

Its pottery is diſtinguiſhed, or we ſhould rather ſay, notorious, for having produced the uglieſt and moſt inferior painted pieces that bear the ſignature of their maker and the place where they were made.

But a ware of a different kind, formed of a red clay, and glazed with a rich treacle-brown or black glaze, the forms of the pieces being ſometimes extremely elegant, has been alſo aſſigned to this locality. Some of them are enriched with gilding, and with ſubjects painted in oil colours, not by a ceramic artiſt. We are informed, however, by Signor Giuſeppe Raffaelli,[1] that wares of this deſcription were made at Caſtel Durante, and that a fine example of them, with portraits of a Count Maldini and his wife, is preſerved in the Library at Urbania. He deſcribes theſe as made of a red earth, covered with an intenſely black glaze, on which the oil painting and gilding was executed. It is nevertheleſs probable that Montelupo produced a ſimilar ware, and pieces occur, ornamented with reliefs and with raiſed work, *engobé*, with a white or yellow clay on the brown ground, by the proceſs known as *pâte ſur pâte*. Certain pieces marbled on the ſurface to imitate tortoiſeſhell, agate, &c., are aſcribed to this pottery, but we know from Piccolpaſſo that black and white wares of that kind were made at Caſtel Durante.

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[1] Memorie delle Majoliche Durantine. Fermo. 1846. Page 86.

A diſh in the Hôtel Cluny at Paris, painted with the ſubject of the rape of Helen, ſomewhat in the manner of the Urbino wares, is inſcribed at the back,

"*Vrate délina*
"*fate in Monte.*"

It is, we think, more likely to have been the production of Monte Lupo than of Monte Feltro, to which it has been aſcribed.

At Sèvres is a tazza, with ill painted ſubject on white ground, and inſcribed,—

"*Dipinta Giovinale Tereni*
"*da Montelupo.*"

M. Jacquemart[1] gives a mark as occurring on a piece of the brown varniſhed ware, conſiſting of the letter L, followed by what is probably intended to repreſent a wolf's bruſh. The only other recorded marks are on pieces in this Muſeum.

[1] Merveilles de la Céramique, vol. ii. p. 141.

CATALOGUE.

Monte Lupo.

4695. '58.

LATEAU or Salver, circular. In the centre, a battle ſubject, ſurrounded by a border of flowers and birds painted in oil, and with ornaments in oil gilding on the black glaze. Italian (Monte Lupo ?). 17th century. Diam. 18 in. Bought, 5*l.*

By the ſame artiſt as the ewer which belongs to it, and as the ſmall cup, No. 2470. We are diſpoſed to think that theſe pieces were the work of ſome amateur, and not the production of a regular fabrique; ſimilar pieces occaſionally occur in collections, but not commonly, and as far as we can recollect all have the appearance of the ſame origin. Signor Raffaelli tells us that pieces ſimilarly decorated were made at Caſtel Durante, and theſe may be of the number; it is manifeſt that the after enrichment of oil painting and gilding might have been added at any place or time, and need not be in any way connected with the original manufacture of the ware. The earth or body is of a bright red colour, and the glaze of treacle black, and very brilliant.

4694. '58.

EWER, oviform, with ſhaped lip and handle. Black glaze, painted in oil with a large medallion containing an equeſtrian figure of a warrior in battle, the remainder of the ſurface with flowers, the mouldings, &c. picked out with oil gilding. Italian (Monte Lupo?). 17th century. H. 12$\frac{1}{4}$ in., diam. 5$\frac{3}{4}$ in. Bought, 5*l.*

The form of this piece is elegant, and the painting of the medallion ſubject vigorouſly executed; it is evidently by the ſame hand as the plateau No. 4695, to which it belongs, and the ſmall cup No. 2470.

2470. '56.

CUP. Two-handled, brown glaze, ſcalloped border; female portrait head painted in oil within the bowl, and edged with oil gilding. Italian. (Monte Lupo?) 17th century. H. 1½ in., W. 5¾ in. Bought, 1*l.* 4*s.*

By the ſame hand as the plateau and ewer Nos. 4694–5.

94. '65.

JUG. The lip trefoil-ſhaped, the body moulded with a baſket-work pattern and an eſcutcheon in front; black glaze. Italian. (Monte Lupo?) Firſt half of 17th century. H. 7 in., W. 5½ in. Bought, 1*l.*

Of the ſame manufacture as No. 4695, &c., but without the enrichment of oil painting and gilding.

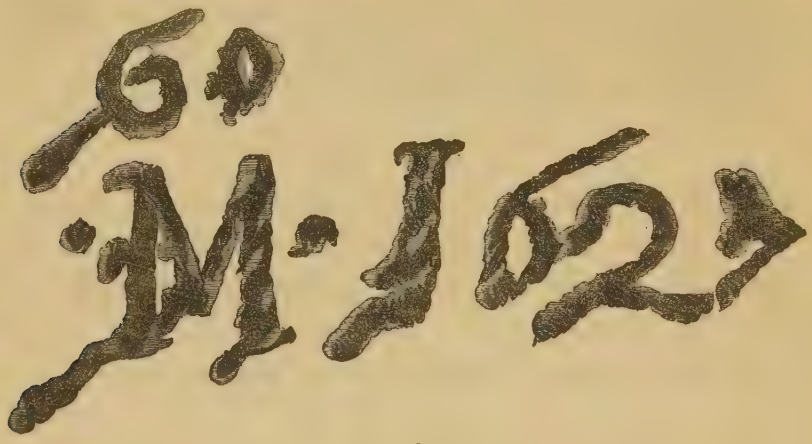
1674. '55.

TAZZA Plate. "*Fruttiera.*" Fluted. Green enamel in imitation of malachite. Italian. (Monte Lupo?) 16th to 17th century. Diam. 12½ in. Bought (Bernal Coll.), 4*l.* 4*s.*

We have at preſent no means of aſſigning theſe wares to any known fabrique; they are generally well formed and glazed, the marbling executed with ſkill, and altogether creditable examples of the potter's art. The clay is generally of a red colour, and the pieces ſomewhat thick and heavy.

4359. '57.

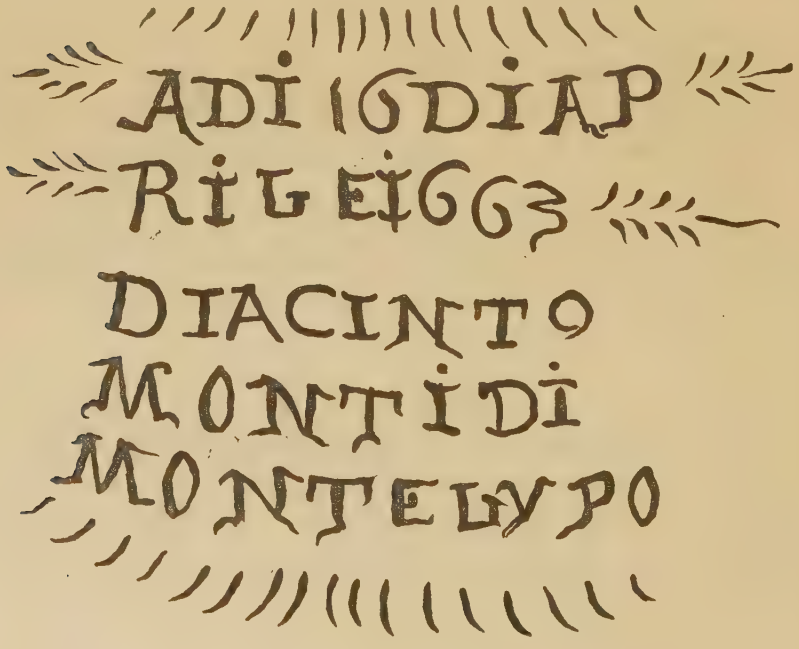
PLATEAU, circular. A caſtle on the raiſed centre, which is ſurrounded by ſunk radiating flutings, coarſely picked out in colours and filled in with flowers. Reverſe, marked and dated 1627. Italian (Monte Lupo). Diam. 18½ in. Bought, 2*l.* 12*s.* 6*d.*



192. '55.

PLATEAU, circular. Raiſed centre, with coat of arms, from which radiate flutings filled in with groteſques, fleurs-de-lis, &c., in yellow, green, and blue, inſcribed "DIACINTO MONTI DI MONTE LUPO." Reverſe, dated "16th April 1663." Italian. Diam. 17½ in. Bought, 6*l.*

Another ſigned ſpecimen of the low art of this fabrique.



4385. '57.

PLATE. "*Scodella.*" The attack of a fortreſs. Coarſely painted in manganeſe and green on yellow ground. Reverſe, obſcure monogram, and date 1632. Italian (Monte Lupo). Diam. 12½ in. Bought, 1*l.* 10*s.*

The monogram is too much blurred to be definable. It fixes the date of a vaſt number of ſimilar pieces aſcribed to this manufactory.

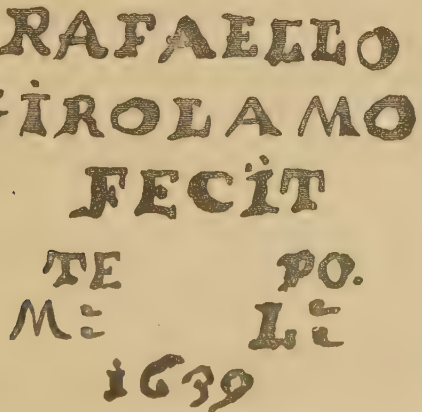
4388. '57.

PLATE. "*Scodella.*" Rudely painted with a large figure of a muſqueteer. Italian (Monte Lupo). About 1640. Diam. 12¼ in. Bought, 7*s.*

6668. '60.

TAZZA. "*Fruttiera.*" Rudely painted with three ſtanding figures of cavaliers. Reverſe, inſcribed and dated "Raffaello Girolamo fecit Mte. Lpo. 1639." Italian (Monte Lupo). Diam. 11 in. Bought, 2*l.* 4*s.*

The ſignature and date alone render this coarſe piece intereſting, as ſhowing the locality of produce of a large quantity of equally inferior ware, and the extreme of decadence to which it had fallen. We are, however, inclined to the opinion that the Montelupo fabrique was one of a very inferior rank.



PISA.

HERE can be little doubt that potteries exiſted in the neighbourhood of this important commercial city, and it is more than probable that the painted and inciſed *bacini*, which are encruſted into her church towers and façades, are moſtly of local manufacture during the 12th, 13th, and 14th centuries. On this ſubject we muſt refer the reader to the introductory chapter, and to the remarks on Perſian and Hiſpano-Moreſque wares. Among the latter, references will be found to two writers who ſtated that a commerce exiſted between Valencia and Piſa, from whence faïence was imported into Spain in exchange for the wares of that country. It does not however follow, that this faïence was entirely of Piſan production, although exported thence; but it is not improbable that a conſiderable quantity was made there for exportation.

Antonio Beuter,[1] praiſing the wares of Spain, ſays that they are equal in beauty to thoſe of Piſa and other places. This was about 1550. Early in the next century Eſcolano ſays, ſpeaking of the wares of Maniſes, "that in exchange for the faïences that Italy ſends us from "Piſa, we export to that country cargoes of that of Maniſes."[2]

In the collection of Baron Alphonſe de Rothſchild, of Paris, is a large and well formed vaſe, with ſerpent handles, under which the name PISA is inſcribed on tablets. It is much in the manner of the later Urbino wares, having groteſques on a white ground, but more nearly approaching thoſe examples in this Muſeum, having the arms of the Medici, and which we aſcribe to Caffaggiolo or Florence. (Nos. 321–323. '54.)

It has been ſuggeſted that this vaſe may be of the Peſaro fabrique, and that the word upon it was merely a variation in ſpelling the firſt

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[1] Ant. Beuter, "Cronica," cap. viii. pp. 84, 85.

[2] Eſcolano, "Hiſtoria, &c. de Valencia." Folio. Valencia, 1610.

half of the name Piſa*ro;* but we ſee no reaſon for accepting ſuch an explanation, or that Piſa ſhould be denied the ſmall honour of having produced this example, the only one inſcribed with her name.

The Muſeum does not poſſeſs ſpecimens that can be aſſigned to this fabrique, with the exception of the two ſmall plates, from the tower of one of her churches, which are claſſed among the Sgraffiati wares. (Nos. 14, 15. '71.)

ASCIANO.

QUOTING from Brongniart, who refers to a paſſage in the life of Luca della Robbia, in which it is ſtated that he found at that place a pottery with good furnaces, which enabled him to complete on the ſpot a large altar piece which he was making for the church of the *Minori Conventuali,* M. Jacquemart thinks it probable that ſuch as pottery muſt have left ſome examples of its produce; but it by no means follows that they were other than ordinary *terraglia.*

M. JACQUEMART[1] records a mark occurring upon a ſpice box, which he ſuggeſts may be from ſome unrecorded Tuſcan pottery. The words PEPE . SALES . ·I· SPEZIO . IZVCHER denote the receptacles for thoſe ſeveral condiments, while places to hold two cruets are inſcribed OLIO and ACETO. The general character of the piece would point to the earlier half of the ſixteenth century, while at the back, and on either ſide of the handle, is the mark which denotes that it was made for the ſervice of a Grand Duke of Tuſcany. It conſiſts of the grandducal crown, encircling two palms and a branch of laurel. Theſe were the emblems of Coſmo de' Medici, ſon of Giovanni, who was created Grand Duke by the Pope in 1569. The piece is white like ſome others of ſimilar character, having ſlight ornamentation in pale blue and yellow. The mark is copied by Mr. Chaffers at page 146 of the laſt edition (1870) of his "Marks and Monograms."

[1] Merveilles de la Céramique, 2e pt. p. 141.

DUCHY OF URBINO.

PESARO.

THERE can be very little doubt that a manufactory of glazed earthenware exiſted at Peſaro, or in its immediate outſkirts, from a very early period, and that it probably ſucceeded to the works eſtabliſhed there in Roman times, the remains of which have occaſionally been brought to light; but with the exception of the recorded names of certain certain potters, occurring in deeds and records which are preſerved among the public archives of the city, we are uninformed, and unable to recognize the produce of theſe potteries, or to know their characteriſtics.

Anterior to 1540 we have no ſigned and dated example, and ſhould therefore be reduced to the poſition of entire ignorance as to their previous productions, but for the work of the indefatigable archæologiſt Giambattiſta Paſſeri. Born in 1694 at Farneſe in the Campagna di Roma, where his father, of a patrician family of Peſaro practiſed as a phyſician, and educated at Rome, he ſubſequently ſettled in his parental city and publiſhed his "Iſtoria delle pitture in Majolica fatte in Peſaro e in luoghi circonvicini," in 1758. To him we are indebted for the notice of the potters above alluded to, and in his work he gives us an account of the mode purſued in the manufacture, much of which however he appears to have derived from the earlier MSS. of Piccolpaſſo. He tells us that the large early bacile enriched with a *madreperla* luſtre, and which he exactly deſcribes in his ſeventh chapter, p. 25, were the produce of Peſaro; and in corroboration he ſtates that many of them are painted with the coats of arms and portraits of the members of noble Peſareſe

families, inſtancing one with the arms of the "Bergnana" family then preſerved in the Caſa Olivieri. It has been objected to Paſſeri's ſtatement that he was probably influenced in his writing by that local partiality, wrongly deemed patriotic, in favour of the native city of his family, and that he aſcribed to her furnaces what may in equal likelihood have been produced at Gubbio or Diruta; the diſcovery of a few pieces of luſtred ware, marked as the produce of the latter *Caſtello* in the middle of the 16th century, was hailed by ſeveral critics as concluſive evidence againſt Paſſeri's aſſertion.

It appears to the writer that ſuch evidence is equally unſatisfactory, inaſmuch as the works in queſtion were produced ſome century and a half anterior to the earlieſt dated piece of Diruta ware. Paſſeri wrote in the middle of the laſt century, when the art was no longer in exiſtence and its ſpecimens only preſerved in the cabinets of the curious; but he was a man of erudition and reſearch and probably had means of obtaining local information with which we are unacquainted; we think therefore that as his ſtatements have not yet been met by proofs of their incorrectneſs, or by counter-ſtatements of greater weight, we are bound to accept them until additional light be thrown upon the ſubject. He tells us that remains of antique furnaces and ruins of a vaſe ſhop of claſſic times, with fragments of red and black wares and lamps marked with the letter G, were found in the locality known as the "Gabbice," where the Lanfranchi works were afterwards eſtabliſhed in the 16th century, and where the earth is of fine quality. Upon the latter ſubject he quotes from Piccolpaſſo, who ſtates that the Peſaro potter's earth was even ſent to Venice. He traces its uſe in the time of the Goths, and ſtates that it again revived under the government of the Malateſta, and that ſoon after a mode of adorning the churches was adopted by the inſertion of diſcs or "*bacini*" of earthenware at firſt ſimply glazed with the oxide of lead, but that coloured ones were ſubſequently uſed. He ſays that in his time the churches of S. Agoſtino, the Duomo and S. Franceſco were ſo ornamented,[1] and he alſo refers to a tomb at Bologna oppoſite S. Domenico, of about the year 1100, as being decorated with glazed tiles. Referring to the town archives, relative to the trades of "Figoli," "Vaſai," and Boccalari," he finds that on 12th Feb. 1396, one "Pedrinus Joannis a Boccalibus" of Forlì is recorded as then living at Peſaro.

The wares then produced were made by covering the crude baked clay with a ſlip or *engobe* of white earth, the "*terra di San Giovanni*"

[1] See hiſtorical notice, and a paper by the writer publiſhed in the Archæologia, vol. XLII. p. 379.

from Siena, or with that of Verona, and glazing it with "*marzacotto*," a mixture of oxide of lead, ſand and potaſh. The colours uſed were yellow, green, manganeſe black, and cobalt blue (from the "*zaffara*" of the Levant).

During the government of the Sforza, the manufacture greatly developed and was protected, for on 1ſt April 1486 a decree was made prohibiting the introduction of earthenwares for ſale from other parts, except the jars for oil and water (ch. 6.)[1] This was confirmed in 1508. In 1510 a document enumerates "*Maiolica*" as one of

[1] The original of this edict is ſtill preſerved at Peſaro; it is in Latin and may be thus rendered: "Be it enacted, that whereas our illuſtrious Lady Camilla and moſt "illuſtrious Signor Giovanni Sforza d' Arragona, Count of Peſaro, are deſirous to "benefit the city of Peſaro and to favour the citizens in all juſt demands: And "whereas the art of vaſe-making was formerly practiſed in the ſaid city and carried "to greater perfection than in any other part of Italy, and is ſtill extenſively manu-"factured at Peſaro, attracting the admiration of all Italy and other countries: By "command of theſe moſt illuſtrious potentates, it is forbidden both to citizens and "foreigners (be their ſtation what it may) to import any earthen veſſels whatſoever, "whether for ornament or otherwiſe, manufactured beyond the city and territory of "Peſaro, with the exception of oil and water jars; and that a fine of ten livres of "Bologna be impoſed for every infraction of this law beſides the forfeiture of all or "any ſuch foreign made ware," &c. &c. Giovanni Sforza was an illegitimate ſon of Conſtanzo Sforza, who had no iſſue by his wife Camilla. He ſucceeded to his father in 1483 through the intervention of Pope Sixtus IV., on condition of paying an annual tribute of 750 crowns to the papal ſee. His father's widow Camilla was generous enough to receive him as her own ſon, and uſed her influence with his ſubjects to induce them to acknowledge him as their ſovereign. As ſoon as he attained maturity he repaid this lady's kindneſs by depriving her of all authority and baniſhing her from Peſaro. He married Lucrezia Borgia, daughter of Pope Alexander VI., and was ſoon afterwards driven from Peſaro by Cæſar Borgia, his wife's brother. He returned after the death of Alexander VI. and died at Peſaro in 1510, leaving (by his ſecond wife Ginevra Tiepolo) a ſon, Conſtanzo II., who died in 1512, at the age of three years. (Marryat, ed. 1868, p. 102.) In Mr. Fountaine's Collection at Narford Hall is a diſh ſuppoſed to commemorate the paſſing of this edict; on it are portraits, believed to be of the young Sforza and Camilla da Marzana, and above them is a ſcroll ſuppoſed to repreſent the edict. The figures are outlined and grounded in blue, and the whole is richly luſtred with gold and ruby. It is painted with great care and beautiful effect, and is without doubt by the hand of that early unknown maſter who preceded Giorgio in the uſe of the ruby luſtre, which he produced with the greateſt brilliancy, and who painted ſome of the pieces in this collection which will be deſcribed among the luſtre wares of Gubbio; he was perhaps the artiſt who uſed that pigment firſt at Peſaro (if we may receive Paſſeri's ſtatement) and ſubſequently went to Gubbio, preſumably in concurrence with Giorgio Andreoli. There is no inſcription on the plate at Narford to aſſure us that it refers to this edict, or to the perſons ſuppoſed to be portrayed, but in the abſence of any proof of this hiſtorical reference, it is a brilliant and moſt intereſting example of that early maſter, by whom there is alſo in the ſame collection a "*bacile*," with a ſhield of arms ſupported by two cupids, and brilliant in ruby luſtre.

the trades of Peſaro, naming alſo "*figoli*," "*vaſai*," and "*boccalari*;" and we muſt bear in mind that there is good reaſon for believing that at that period "Maiolica" was a name technically underſtood as applying only to the luſtred wares.

Paſſeri ſtates that about 1450 the "*invetriatura*" or glazing had already begun to perfect itſelf under the Sforza, when thoſe early pieces were produced decorated with "arabeſque" borders encircling coats of arms, portraits, and ideal heads outlined with manganeſe, and coloured with the "*madreperla*" luſtre, leaving the fleſh white.

About 1450–1500 "*fruttiere*" were made, with fruits in relief, and buſts of ſaints, &c. and coats of arms in the centre, enriched with the luſtre colour.

He aſcribes the improvement in the manufacture by the uſe of the ſtanniferous glaze, to the diſcovery of the Della Robbia, and ſtates that, although the art of making it was known earlier at Florence, the fine ware was only introduced at Peſaro about 1500. That the luſtred ware derived its name from the pottery of Majorca, and that the earlier and coarſer varieties were known as "*Mezza-Majolica.*"

Guid' Ubaldo II. greatly encouraged the art, and in 1552 granted to Bernardin Gagliardino, Girolamo Lanfranchi, Ranaldo and others an edict prohibiting the importation of other wares for ſale, thus confirming the former acts, which would appear to have fallen into neglect: and in the year 1562 on the 1ſt June, he granted another, confirming to Giacomo Lanfranco a protection of his art or patent, for applying real gold to his wares.

In chapter X., page 37, Paſſeri refers to other documents proving the extent of this branch of induſtry at Peſaro and inſtances one dated 6th July 1462, executed by the notary Sepolcro Sepolcri, by which a partnerſhip was formed between Ventura di Maſtro, Simone da Siena di caſa Piccolomini and Matteo di Raniere da Cagli, for the purpoſe of enlarging a crockery ſhop or buſineſs, "*negozio di vaſaria*," already exiſting. For this purpoſe they borrowed money at intereſt, from Donna Pandolfina di Ser Michele de' Corradi, wife of Pietro Paolo Bindi, and a larger additional ſum of 270 golden ducats from Count Monaldino di Monte Vecchio, as appears from an act of liquidation made by the heirs of this firm in 1484, now preſerved in the archives of S. Andrea. This laſt ſum of 270 ducats was, as Paſſeri remarks, a large amount at that period, and proves the extent of their buſineſs; he alſo infers that the employment of ſuch a capital would denote the formation of new works, probably for the purpoſe of introducing ſome improvement in the manufacture; and that, as the new mode of glazing or enamelling with the ſtanniferous glaze had been invented by Luca

della Robbia in Florence, it is not improbable that the application of it to the wares of Peſaro was introduced from Tuſcany by this Sieneſe.

A further mention of theſe partners occurs in an act dated 28th April 1463, by which Matteo acknowledges himſelf debtor to Mariotto Torti of Perugia, for the value of 1,200 lbs. of "*terra ghetta*" from the lake of Perugia, which was uſed for the glazing.

Among the deeds ſigned before another Peſareſe notary, Matteo di Gaſpare de Leporibus, on the 7th of November 1504, is one by which "Appollonio del q. Antonio da Ponte di Segna," creditor of one "Maſtro Giorgio del q. Stefano Schiavone vaſaro da Peſaro," acknowledges receipt of the value of 62 golden ducats in part payment of a debt, portion of which payment is in money, and the larger amount "*in tot "vaſis diverſis figulariæ*"—in various figulate vaſes.

Further, he refers to an edict made by Galeazzo Sforza in 1510, when governor of Peſaro for his nephew Coſtanzo II., in reference to the order of the proceſſion to be held in honour of S. Terenzio, the patron ſaint of the city, and in which among the various trading bodies or guilds which form confraternities, are inſcribed the "*figuli e forna-*" "*ciari*," the potters and the ſtove men; a further proof of the importance of this branch of manufacture.

Paſſeri then deſcribes examples of the glazed and enamelled pottery of Peſaro, which he had ſeen, and the earlieſt he refers to are floorings of tiles exiſting in his time, upon one of which, brought to him by a workman, was inſcribed

adi 4 de Genar o . in Peſaro.

and on the other

1502.

A conſiderable period elapſes between this and the next dated example, a plate, with the ſubject of Horatius Cocles, inſcribed,—

Orazio ſolo contro Toſcana tutta.
Fatto in Peſaro. 1541.

which he wrongly aſcribes to Orazio Fontana; it ſubſequently paſſed into the Delſette Collection (Cat. No. 218), but we do not know who is its preſent poſſeſſor.

On another,—

l Pianetto di Marte
fatto in Peſaro 1542
in bottega da Maſtro Gironimo Vaſaro. I.P.

This plate has ſince been loſt ſight of, but one of the ſame ſervice is preſerved in the Louvre. From the initial letters Paſſeri concludes that ſeveral pieces which he had ſeen, and on which they are painted on the

reverſe, muſt alſo be of this fabrique. An error has grown out of this ſtatement, Mr. Marryat and other writers having applied it to certain fine early pieces with groteſque borders, and bearing theſe initials in large characters on the reverſe; there can be little doubt that they were the work of a far more able artiſt at Siena, working ſome twenty or thirty years before the date on the Peſaro plate (*ſee* Siena); theſe initials really ſtood for "Iacomo Pinſur," as proved by another piece to be deſcribed.

He further mentions a plate having a mark conſiſting of the initials O A connected by a croſs, and a bas-relief with the ſame initials which again occur ſculptured over a door, which he ſuggeſts may have been that of the potter's houſe; we ſhould, however, be more diſpoſed to regard it as a conventual or cathedral monogram.

A more intereſting piece, a "*ballate*" or "*coppa amatoria*," is recorded by him, having a cupid centre with borders "*a trofei*" on blue ground, among which is an open muſic book with accurate notes of the air and the verſes,—[1]

O bel fiore,
Amore mio bello,
Amor mio caro
La griſola, la griſola.

And on a cartel, the date "1550 Terencio fecit." It is inſcribed "*Queſto piatto fu fatto in la bottega di Maſtro Baldaſſar Vaſaro da Peſaro* "*e fato per mano di Terenzio, fiolo di Maſtro Matteo Boccalaro.*" This artiſt was known as "*Il Rondolino*," pieces initialled with a T may perhaps be by his hand. Paſſeri quotes from Tommaſo Garzoni, a Venetian noble, who writing in the "Piazza Univerſale" in 1585, in reference to Italian pottery, ſtates: "*benchè oggi in Italia tutta la gloria* "*par che tocchi a Faenza in Romagna che fa le Majoliche così bianche* "*e polite, e a Peſaro nella Marca d' Ancona che lavora ottimamente intorno* "*a queſto meſtiero.*"[2] He alſo quotes the writings of a Spaniſh theologian, Antonio Beuter, who in the "Cronica Generale di Spagna," tranſlated into Italian and publiſhed at Venice in 1556, at chapter 8, pages 84, 85, ſtates: "*Che Corebo che ſecondo Plinio fu l' inventore di* "*lavorar la creta, in Atene non li fece migliori, nè furono di più valore i* "*vaſi de' Corinti, nè l' opere di Piſa, nè di Peſaro, nè li caſtelli della*

[1] pp. 34, 35, ed. 1857.

[2] "Whilſt in the preſent day, in Italy, all the glory of the art reſts with Faenza in "Romagna where Majolica is made of ſuch whiteneſs and delicacy, and with Peſaro "in the March of Ancona, where the higheſt excellence is attained in this work-"manſhip."

" *Valle Siciliana d' Abruzzo, nè d' altri luoghi in ſottigliezza di lavoro* " *nè bellezza.*" [1]

We will now leave the work of Paſſeri, and ſeek for other record of the pottery made at Peſaro in, and previous to, the 16th century, returning to him for information on the revival of the art at that locality in the laſt.

Denniſtoun in his Hiſtory of the Dukes of Urbino (vol. 3, p. 388), refers to a letter among the diplomatic archives of the duchy preſerved at Florence, dated 1474 from Pope Sextus IV., in which he thanks Coſtanzo Sforza, Lord of Peſaro, for a preſent of moſt elegantly wrought earthen vaſes which for the donor's ſake are prized as much as gold or ſilver inſtead of earthenware.

Another letter from Lorenzo the Magnificent to Roberto Malateſta, thanking him for a ſimilar preſent, ſays, " they pleaſe me entirely by their perfection and rarity, being quite novelties in theſe parts, and are valued more than if of ſilver, the donor's arms ſerving daily to recall their origin."[2] This Roberto was in the Florentine ſervice, and died about 1482; he was a member of the Malateſta family, former lords of Peſaro.

There is every reaſon for aſſuming that both theſe preſents conſiſted of wares produced at the Peſaro furnaces.

If Tuſcany had not as yet produced any glazed wares, and if the Grand Ducal eſtabliſhment at Caffaggiolo did not exiſt at that time (circa 1480), we could comprehend the remark made in Lorenzo's letter of thanks for theſe ſpecimens, that " their perfections and rarity being quite novelties in theſe parts," pleaſed him, &c.; but Luca della Robbia had painted on flat ſurfaces covered with his own ſtanniferous glaze ſome thirty years previouſly, and painted wares could be no novelty at Florence. Paſſeri alſo tells us but not upon poſitive authority, that fine Majolica or " *Porcellana* " was firſt made at Peſaro about 1500, and was introduced from Tuſcany,[3] meaning thereby that the ſtanniferous glaze was then and there firſt introduced, producing the finer ware and uſed in preference to the " *Mezza Majolica* " of the earlier period. How then could ſuch wares be looked upon as " novelties in

[1] " Although Corœbus, according to Pliny, was the inventor of working in clay, " they did not make them better in Athens, nor were the vaſes of Corinth of greater " value than the works of Piſa, or of Peſaro, or of the Sicilian valley of the Abruzzi " and of other places for the delicacy of the workmanſhip and their beauty."

[2] Gaye, Carteggio, i. 304.

[3] His uncertainty as to the preciſe date of its adoption is ſhown in the ſuggeſtion that it might have been introduced by the Sieneſe Maeſtro Simone in 1462.—*See ante.*

"theſe parts"? But, if theſe pieces were decorated with the rich metallic glaze, and madreperla luſtre, as may be reaſonably ſuppoſed, they probably were novelties to the Florentines as productions of an Italian pottery, although they were in all likelihood acquainted with the Majorcan and Spaniſh wares. If this inference be correct, may not another be drawn from it? That theſe preſents being the produce of Peſaro, and enriched with the metallic luſtre, we may derive from the whole matter an additional proof that the early luſtred pieces, whoſe origin has been diſputed, were really made at that city; and that we may agree with Paſſeri in aſcribing the well-known "bacili" to that place.

We further incline to accept his ſtatement in the main, that the art of uſing the luſtre pigments paſſed thence to Gubbio which became its great centre, ſpreading to Diruta, a fabrique of ſmall importance, and where the luſtre colours were ſubſequently uſed by inferior hands.

Before deſcribing the ſpecimens in the Muſeum which may belong to the Peſaro fabrique, but none of which are ſigned, we will notice ſome others in various collections, and in ſequence of chronology.

The earlieſt dated piece is in the poſſeſſion of the writer. It is a "*fruttiera*," on which is painted the creation of animals by the Almighty, who, moving in the midſt, is ſurrounded by animals riſing out of the ground; a diſtant landſcape, with a town (!) on the ſide of a ſteep mountain, forms the background.

On the reverſe is inſcribed—

1540
Chrianite anim
allis Chriſttuſ
fatto in Peſaro.

(For facſimile, *ſee* Mark, No. 3.)

It is apparently the work of a ſomewhat undeveloped hand.

In the Maſſa Collection of the Hoſpital for Incurables at Peſaro is a plate (No. 202). The chaſe of the Calydonian boar inſcribed—

La chaccia d'elporcho chalidonico
fatto in Peſaro 1541.

A tazza in the collection of the writer, having for ſubject Cicero expounding the law before Julius Cæſar, a compoſition of ſix figures; in the centre, Cicero repreſented as an aged bearded man, holds a folio in his hands, ſtanding before Cæſar, who is ſeated on a throne, and clad as a Roman warrior; on the left of the picture are four Roman ſoldiers: the ſcene is in a room, the wall of which is of bevelled maſonry coloured green and pierced with a curtained window, through which is ſeen a mountainous landſcape.

Freely and ably handled and richly coloured, approaching in manner to the works of ſome of the artiſts of the Fontana fabrique of Urbino, it is equal to them in the quality of the glaze and force of colour, but having in the deſign a diſtinct character of its own. It is inſcribed on the reverſe—

Cicerone et julie ceſare
cuado idete le lege 1542
in la botega d maſtro
Girolame da le Gabice
In Peſaro.

(*See* Mark, No. 4.)

In this we have a very intereſting example corroborating the records given by Paſſeri of the Lanfranchi fabrique, and of its locality. This is the Maeſtro Girolamo di Lanfranco of Gabice, a dependency or *caſtello* ſix miles weſt of Peſaro, and thus mentioned in a regiſter,—

" 1560 *Maſtro Girolamo di Lanfranco delle Gabice,*
" *vaſaro, poſſiede una Caſa,*" &c.
" 1598 *gli ſuccede Giacomo ſuo figlio*"
" 1599 *gli ſuccedono Girolamo e Ludovico figli di*
" *Giacomo.*" (Paſſeri, ch. ix. p. 34.)

The painting of this piece is by the ſame hand as the firſt named, though more maſterly. The inſcription on the back, written in clear blue, is alſo in the ſame handwriting. The laſt figure of the date is blurred, and may be either a 2 or a 4. On the face of the piece the glaze has alſo run, ſlightly blurring the colours on one ſide.

The plates in the South Kenſington Muſeum (Nos. 7176 . 8927) are by the ſame hand. We are inclined to aſcribe to a like origin the ſervice executed by order of Guid' Ubaldo as a preſent to a certain " frate " Andrea da Volterra," who muſt have been highly eſteemed by the Duke, although no other knowledge of him has deſcended to us. The pieces of this ſervice bear the arms of the Duke, and the inſcription G. V. V. D. MUNUS. F. ANDREÆ. VOLATERANO ., the four firſt letters being the initials for " *Guido Ubaldo Urbini Dux.*" Paſſeri (p. 58) deſcribes one of theſe pieces, which are all *iſtoriati*, having the ſubject of Coriolanus intreated by his mother, and another with that of the Deluge. Two others, one repreſenting the ſacrifice of Jacob, the other the burning of Troy, adapted from Raffaelle's Incendio del Borgo, were in the Delſette Collection (Nos. 259, 260) whence they paſſed to that of Mr. Barker. One of the ſervice is in the Muſeum of Economic Geology in Jermyn Street, its ſubject the Triumph of Trajan, and another, a fluted tazza, is in the Britiſh Muſeum. The Rothſchild Collection at Paris poſſeſſes another piece, and one is in the Muſeum of the Univerſity of Bologna.

Alſo dated 1542, but by another and inferior hand, is the intereſting plate in the Muſeum of the Univerſity at Bologna. The ſubject, nymphs bathing, and on the reverſe is inſcribed—

fatto in peſaro 1542
ro
in dottega di mo gironimo
vaſoro
iachomo pinſur.

(*See* Mark, No. 5.)

By the foregoing quotation from a deed, we have ſeen that this "iachomo" was the ſon of M°. Girolamo, and ſucceeded him in the poſſeſſion of the houſe, &c. This ſignature alſo ſhows that the initials occaſionally ſeen on pieces by Paſſeri were not intended to ſignify "in "Peſaro," but the work of Iachomo, painter.

The following examples may alſo be aſcribed to his bruſh. A plate in the Louvre (Sauvageot Coll., No. G. 232.) emblematic figures of muſic and aſtronomy, inſcribed at the back—

El pianete
de Mercurio
fato in Peſaro.

There is no date on this piece, but from the ſubject it was probably of the ſame ſervice as that mentioned by Paſſeri (ſee *ante*), as having the inſcription "*l Pianetto di Marte fatto in Peſaro* 1542, *in bottega di Maſtro Gironimo Vaſaro, I. P.*"

In the Britiſh Muſeum are two examples apparently by the ſame hand. One repreſenting the fable of Circe and her companions, inſcribed—

De pico e
de Circæ
fato in peſaro

(*See* Mark, No. 6.)

the other—

como apollo
tolſe la vaca
a argano
fato in
peſaro

(*See* Mark, No. 7.)

A tazza, with the ſubject of Acteon beaten by the nymphs of Diana, is in the collection of M. Baſilewſki at Paris, and is illuſtrated in Delange's *Recueil*, pl. 79. It is inſcribed "*Fatto in Peſaro* 1544." We have not ſeen this plate, but judging from the print, it would appear ſuperior to the other works of Iachomo. M. Jacquemart (*Merveilles*

de la Céramique) mentions one with Samſon and the Philiſtines, dated 1545.

Another, painted with the triumphal march of the Emperor Aurelius, was in the Soltikoff Collection, and ſigned

"*Fatto in Pejaro* 1552."

Next in ſequence is a plate now in the poſſeſſion of M. Dutuit at Rome, and formerly belonging to the Marquis D'Azeglio; the ſubject Mutius Scævola, the deſign of which is ſuperior to the painting; it is inſcribed—

1566
MVT. SCE.
PISAVRI.

M. Jacquemart mentions one, Camillus (Brennus?) throwing his ſword into the balance, inſcribed—

væ victis
di piſauro

but without date; and another, undated, is mentioned by Delange in his ſupplement to the tranſlation of Paſſeri, repreſenting a conqueror dragging a captive queen behind his car—

Fato in Peſaro.

It is nevertheleſs extremely difficult without actual compariſon, to diſtinguiſh between the *iſtoriati* pieces of the Lanfranchi fabrique at Peſaro, and many of thoſe produced at Urbino in the Fontana furnaces, and it is indeed more than probable that ſome of the artiſts not abſolutely intereſted in the *botega* were occaſionally employed at either place.[1]

We have ſeen ſome of the large diſhes decorated with raiſed maſks, ſtrapwork, &c., and painted with groteſques on a white ground, and ſubject panels, and other grandioſe pieces which are aſcribed to the Urbino artiſts, but which may in equal likelihood be attributed to the Lanfranchi of Peſaro. A triangular plateau in the poſſeſſion of Mrs. Hope has the character of their fineſt productions.

Another corroboration of Paſſeri's ſtatement, and of the importance of the Lanfranchi eſtabliſhment, occurs in an anonymous document publiſhed by the Marquis Giuſeppe Campori.[2] It is preſerved among the archives of Modena, and is dated Peſaro, 26th October 1660. It relates how the Duke of Modena had been entertained at the houſe of

[1] We learn from M. B. Fillon that an artiſt of Peſaro, one *Giovanni Franceſco*, ſettled in France.

[2] "Notizie della Majolica e della Porcellana di Ferrara." Modena, 1871, p. 142.

the Signora Conteſſa Violante, "*con tutta quella domeſtichezza*," which he deſired; how he was preſented with ſix *bacili* filled with delicacies made by the nuns, ſent to him by the daughters of the Counteſs, and which were kept in the diſhes. That ſome of his family wiſhing to buy Majoliche painted by Raffaelle of Urbino, a great quantity of *bacili* and *tazzoni* was brought to them, not by Raffaelle, but painted by a certain ancient profeſſor of that kind of painting denominated "*il Gabiccio*," "*le furono portate gran quantità di bacili e di tazzoni o frutiere, non già de Raffaelle, ma dipinti da un tale antico Profeſſore di tali pitture denominato il Gabiccio*" who, as the Marquis Campori ſuggeſts, was probably that Girolamo di Lanfranchi, the *maeſtro* of the eſtabliſhment at the Gabicce. It then goes on to relate that theſe dealers in antiquities, like ſome of their brethren of the preſent day, aſked too much money, to wit a hundred *doble* for a *Rinfreſcatore*, certainly well painted, but for which they offered twelve! And that they only ſucceeded in acquiring another *Rinfreſcatore*, and a large turtle, that would ſerve as a baſin or a diſh, painted with groteſques and figures on the bowl and the cover, for which they paid 22 *doble*.

The Marquis Campori obſerves, that the cover of this "*Tartaruga*" was ſold not long ſince in Modena to a foreign amateur, and when laſt in Florence the writer learnt that ſuch a piece was then in the hands of Signor Ruſca of that city. He had himſelf ſeen at Rome the lower portion of a large turtle or tortoiſe-ſhaped diſh in the Palazzo Barberini, which may perchance belong to the cover in Florence, or be the other half of a ſimilar piece.

Paſſeri tells us how rapidly the art declined after 1560, wanting the encouragement of a reigning ducal court; he alſo aſcribes much evil influence to what he conſiders the bad taſte of preferring the unmeaning deſigns of the oriental porcelain, which was greatly prized by the wealthy, and the painting after the prints of the later German ſchool of Sadeler, &c., to the grander works of the old maſters; the landſcapes were, however, well executed. He gives us alſo a hiſtory of the revival of the manufacture in his own time, under the influence and encouragement of the cardinal prelate Ludovico Merlini. In 1718 there was only one potter at Peſaro, Alfonzo Marzi, who produced the moſt ordinary wares.

In 1757 Signor Giuſeppe Bertolucci, an accompliſhed ceramiſt of Urbania, in conjunction with Signor Franceſco di Fattori, engaged workmen and artiſts and commenced a fabrique, but it was ſoon abandoned.

Again in 1763 Signors Antonio Caſali, and Filippo Antonio Caligari, both of Lodi, under Paſſeri's influence came to Peſaro, and were joined

by Signor Pietro Lei da Saſſuolo of Modena, an able painter on Majolica, and on the 13th Auguſt eſtabliſhed a fabrique producing wares of great excellence hardly to be diſtinguiſhed from the Chineſe.

The worthy Paſſeri concludes with a hope that he may ſucceed in eſtabliſhing a ſchool of deſign for ſubjects, with the aſſiſtance of the Abbate Giannandrea Lazzarini, one of the moſt able "Maeſtri di Pittura."

The following examples of the wares produced under that revival are worthy of record.

Mr. Chaffers doubtingly aſcribes a medicine vaſe painted with the ſubject of Adam and Eve driven from Paradiſe and inſcribed ell: r. P C.P. 1757. to this place, but we cannot relieve his doubt.

A ſmall plate or ſtand for a broth baſin, in the writer's poſſeſſion decorated on the white ground with flowers and birds ſlightly raiſed in relief and painted, and with other flowers delicately painted on the flat ſurface, is inſcribed in ſmall letters on the reverſe—

C . C
Peſaro
1765
P . P . Lj.

This can be no other than the mark of the laſt firm ſpoken of by Paſſeri, the upper initials ſtanding for *Caſali* and *Caligari*, and the lower for "*Pinſe Pietro Lei.*" It is carefully executed, but weak in colour and in ſhape and general ſtyle in the manner of the other fine Italian enamelled earthenwares of the laſt century.

A plate in the poſſeſſion of Mrs. Lockwood at Rome has a ſimilar mark; it is more imitative of porcelain and of conſiderable technical excellence; the ground is dark blue, covered with foliated ornament *inciſed* into the paſte, filled in with gilding and encloſing panels painted with children, flowers, &c. The Marquis d'Azeglio poſſeſſes another piece ſigned with the initials of this firm.

In the Debruge-Labarte Collection was a one-handled jug or pot, painted with flowers in white medallions on a blue ground, and on the foot engraven in the paſte—

"Peſaro 1771."

A manufacture at preſent exiſts of painted tiles for pavement, removed to Peſaro from Urbania, and which did produce vaſes and plates in the manner of the Urbino iſtoriati pieces, as alſo luſtred wares after the ſtyle of M. Giorgio. It has, we are informed, ceaſed making theſe imitations, and now confines itſelf to the firſt-named claſs of goods.

EXAMPLES IN THE MUSEUM.

As before ſtated we have for convenience of reference claſſified all the early luſtred pieces attributable to this fabrique, (but doubtingly by ſome) as a claſs in itſelf among the wares of Gubbio, retaining under this head :

1ſt. The early polychromatic examples ;

2nd. The "iſtoriati" pieces of the Lanfranchi fabrique.

Among the former, No. 516 is a remarkably careful and intereſting piece which we are diſpoſed to conſider as almoſt typical of the early period of the Peſaro decorated wares, although we are without poſitive proof of that origin. No. 4078 is intereſting alſo from its connection with the deſign of the luſtred pieces and from the mark.

No. 3030 is an allied piece bearing a different mark not unlike that upon 2595, which has been attributed to the ſame artiſt as the firſt mentioned, No. 516.

Of the *iſtoriati* pieces produced at the Lanfranchi botega, No. 7167 is undoubtedly by the ſame hand as the ſigned piece in the writer's poſſeſſion (vide *ante*), and No. 8927, is a fine work attributable to the ſame painter.

The plate No. 8965 is one by an abundant artiſt of Peſaro or Urbino, many of whoſe works were ſubſequently luſtred at Gubbio in the Giorgio fabrique. His manner appears to be founded on that of Xanto, to whom, however, he is inferior. Nos. 8398, 8896, and 8899, among the luſtred "iſtoriati" pieces are probably by him as are Nos. 1787, 1746, &c. in this ſection.

The cup No. 355 is of great intereſt ; we believe it to be an example of the decoration with real gold on enamelled ware, for which the Lanfranchi got a ſpecial edict under Guido Ubaldo II. in 1567.

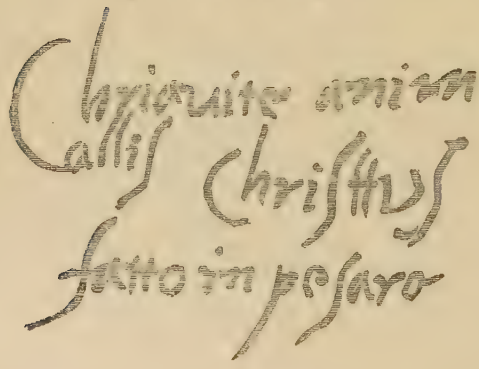
MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. This mark occurs on a plate ſtated by Denniſtoun in his Hiſtory of the Dukes of Urbino to be of the ancient Peſaro fabrique; it is in the Muſeum at the Hague. We place the mark here, doubting as to whether it ought not to be among thoſe of the firſt ſection in the Gubbio claſs; we do not recollect having ſeen the piece in queſtion.

C·H·O·N

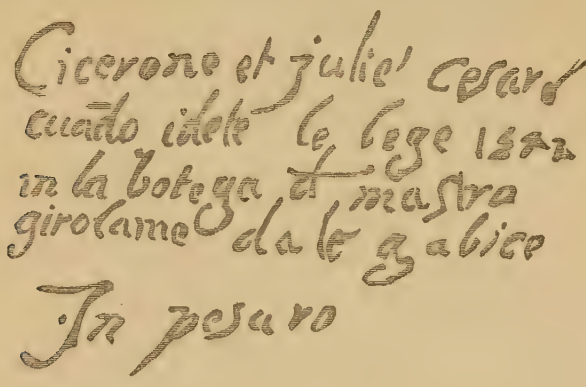
Pungileone refers to one having the letters G.A.T. interlaced.

No. 2. On a *bacile* in the Britiſh Muſeum, ſubject a half-length female portrait, with a ſcroll inſcribed, "PER . "DORMIRE NON . S . AQVISTA." Scale border of yellow, orange, &c., the Gubbio ſcroll in black alſo occurs on the reverſe.

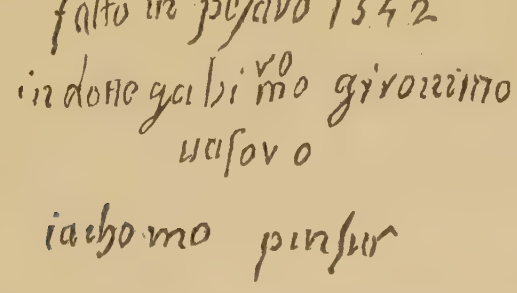


No. 3. Inſcription on the reverſe of a tazza in the writer's poſſeſſion, repreſenting the creation of animals. By the ſame hand is the following.

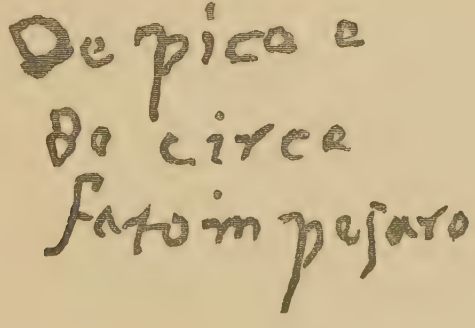
No. 4. Is on the reverse of a *fruttiera*, also belonging to the writer, and important as a typical example of the produce of the Lanfranchi *botega*, perhaps painted by Maestro Girolamo.



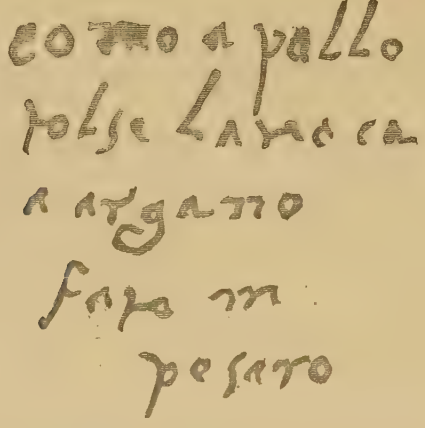
No. 5. On the reverse of a plate in the Museum of the University of Bologna, representing nymphs at the bath; it is by a less able hand than the last, that of "jachomo," son of Maestro Girolamo.



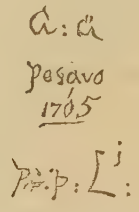
No. 6. Is upon a plate in the British Museum, representing Circe and her companions changed into hogs.



No. 7. By the ſame hand, perhaps both careleſs works of Jachomo; it is alſo in the Britiſh Muſeum.



No. 8. Is the mark of Caſale and Caligari, and of the painter, Pietro Lei, who eſtabliſhed a work at Peſaro in 1763; it occurs on the ſaucer of a broth baſin in the writer's poſſeſſion.



CATALOGUE.

Peſaro.

Early Coloured Pieces.

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516. '65.

AZZA. "*Piadene.*" In the centre, on a white ground, a lion roaring, a branch of foliage behind; the border, edged with cord moulding, is in rayed compartments, filled in with ſcale-work and foliated ſcrolls, the deſign executed almoſt entirely in blue filled in with bright orange. Reverſe, concentric lines with leaf ornament on the foot in blue. Italian. (Peſaro or Diruta?) About 1500-10. H. 4 in., diam. 8¾ in. Bought (Soulages Coll.), 10*l.*

Mr. J. C. Robinſon in the Soulages' Catalogue writes, "M. Soulages terms this piece a 'coupe de Mercatello.' It is not known on what authority the piece is attributed to that locality. Numerous works by the ſame maſter have been obſerved, notably large bacili, painted with buſts of warriors in fantaſtic armour, or with equeſtrian figures. In the Marlborough Houſe Collection[1] are ſeveral ſpecimens by the ſame hand, one of which is ſigned with a large A[2] on the reverſe of the piece.

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[1] Now South Kenſington Muſeum.

[2] This appears to us to be a V with a paraphe. See No. 2595, where a fac-ſimile is given.

The motives of the ornamentation are almoſt identical with thoſe of the well-known early Gubbio luſtred bacili, whilſt the abundant uſe of the fine orange pigment is rather more characteriſtic of Faenza; the predominance of blue, the hard preciſe ſtyle of outline on the other hand, ſeeming to point to Diruta. Should M. Soulages be in poſſeſſion of any evidence connecting theſe wares with Mercatello, this ambiguity will be of courſe ſatisfactorily reſolved."

Believing, however, as we do in Paſſeri's ſtatement that Peſaro was an early fabrique, and produced wares agreeing, from his deſcription, with thoſe ſpoken of in the above extract, we are inclined to think that this piece and ſome others may with more probability be aſſigned thereto. The drawing of the lion, which, with tail between its legs and head raiſed to the ſky would ſeem to be in the act of roaring, is executed with great care and preciſion. A jug or medicine vaſe in the Britiſh Muſeum of the ſame ſtyle, and its companion executed evidently by the ſame hand and for the ſame owner, in the yellow luſtre colour, are intereſting as connecting the polychrome with the luſtred decoration under a ſimilar deſign by the ſame artiſt. Theſe pieces are dated 1501.

1613. '55.

VASE, two-handled. Decoration in cold blue on white ground; above a central belt of cord ornament, on either face is a diaper of foliation, occaſionally grounded in orange and yellow, and touched with green. Angular ſtripes of blue are on each ſide of the handles, which are croſſed with interwoven lines. On the lower part are painted flutings, heightened with orange, and foliation on the foot. Italian. (Peſaro or Diruta?) About 1510. H. $9\frac{1}{2}$ in., diam. $7\frac{5}{8}$ in. Bought, 10*l.*

The form is ſimilar to the vaſes with luſtre colours attributed to Peſaro, Gubbio, and Diruta. The preſent ſpecimen is by the ſame hand as the tazza No. 516.

PLATEAU.

BUST PORTRAIT OF A LADY.

Pesaro or Faenza, about 1500.

(4078. '57.)

1769. '55.

VASE, two-handled. Orange ground, foliated ornament in dark blue, occasionally grounded on yellow. On the neck are two shields of arms, shaded with dark blue on white ovals. A central belt of white is inscribed—

ASAE . AVANZA . CHI . FVRTVNA . PASSA .

PNONPODERE . SEIASS.

which may be rendered—

"Who passes Fortune well succeeds;
"But inability recedes."

Italian. (Pesaro or Faenza?) About 1500. H. $7\frac{3}{4}$ in., W. at handles, $7\frac{3}{4}$ in. Bought (Bernal Coll.), 16*l.*

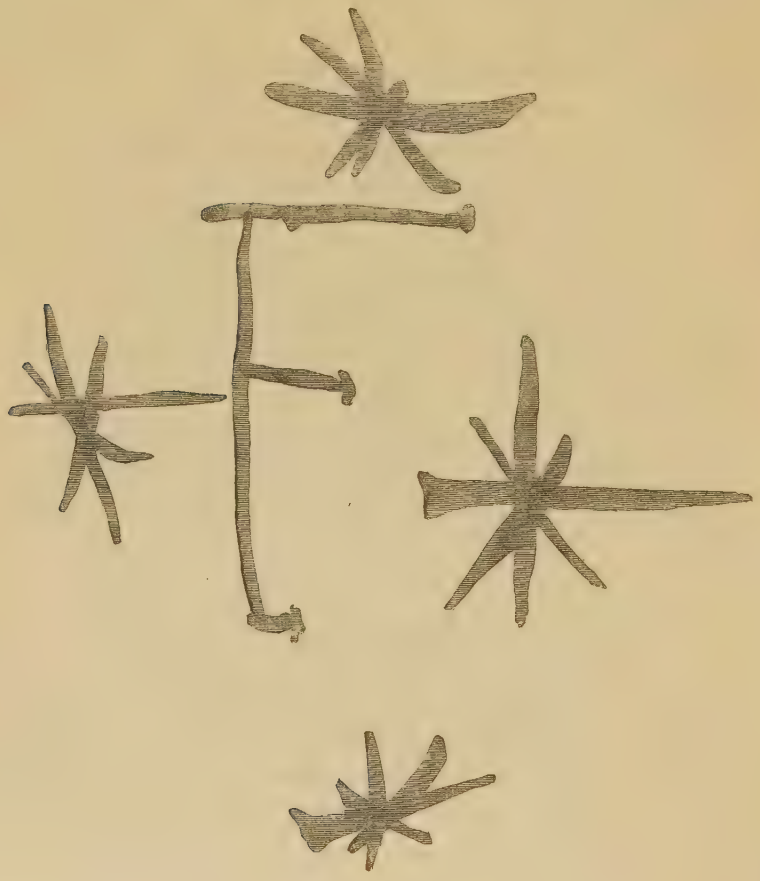
A coloured vase of the same form as the more usual lustred pieces, such as No. 514, and decorated with designs of a similar character. This is probably of earlier date than that example, and perhaps of Pesaro.

4078. '57.

PLATEAU. On dark blue ground in the centre, a half figure in profile of a lady richly dressed; a banderole inscribed: SVANNA BELLA · PV. Inner border of flowers and pellets, and outer one of oval beads on orange and yellow ground. Reverse, concentric lines of orange and blue; the mark in blue. Italian. (Pesaro or Faenza?) About 1500–10. Diam. $13\frac{3}{4}$ in. Bought, 12*l.* (See *engraving*.)

This is an interesting plateau of early date. The style of treatment and the *motif* of the decoration are exactly in the manner of the well known early lustred wares. We have in this the same firm hard outline of the features, the costume of the latter end of the 15th century, the foliated ornament of the border, and the concentric lines on the reverse. Although marked with the letter F, it has, we think, great affinity with the early wares of Pesaro, to which place it may be attributed, although with a doubt in favour of Faenza.

The letters P V, croſſed with a paraphe, which follow the name of the lady inſcribed on the ribbon, are probably a contraction of the word *puella*, a virgin.

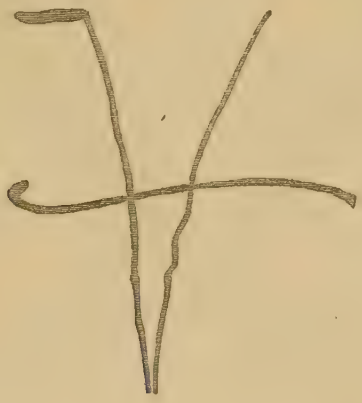


3030. '55.

PLATEAU for an ewer. On raiſed centre the profile buſt of a woman, with the letter B; inner border of rayed compartments filled with ſcale work in orange, green, and white, and foliation on orange and yellow ground. A garland of fruit on the outer rim. Reverſe, blue and orange concentric lines;

monogram in the centre. Italian. (Peſaro or Faenza?) About 1510. Diam. 12 in. Bought, 4*l.*

Decorated in colour after the deſign of the early luſtred plateaux of Peſaro, Gubbio, and Diruta, and having great affinity with No. 4078; but we think from the more florid ornament and general handling, that it is of later date, perhaps by ſome ten years. It is enamelled on both ſides with the ſtanniferous glaze, and bears a mark ſomewhat ſimilar to that on No. 2595.



2595. '56.

CIRCULAR Diſh. "*Bacile.*" In the centre an equeſtrian figure galloping with lance in hand; border "*a quartiere*" in compartments of ſcale work and ſcroll foliage, all painted in colour on the white ground. Reverſe, coarſe yellow glaze and the mark in black, a V with a paraphe. Italian. (Peſaro? or Viterbo?) About 1520–30. Diam. 15¾ in. Bought, 2*l.*

Mr. J. C. Robinſon aſcribes this diſh to the ſame hand as No. 516, which is painted after a ſimilar decorative deſign, but with greater care and preciſion. We are more diſpoſed to believe it, and No. 2594 of a later period and, like ſome of the luſtred pieces, a continuation of the ſtyle of decoration uſed on the earlier wares. A reference to No. 6665 will prove that ſuch pieces were produced probably by inferior artiſts, wanting originality of invention. The drawing of the figure in the preſent inſtance is too free, and wants that archaic ſtiffneſs and careful

execution obſervable on the earlier pieces, ſuch as Nos. 516, 1613, &c. There is ſome ſimilarity in the execution of this *bacile* to that of No. 2431, which is inſcribed "Viterbo 1544," poſſibly the work of an artiſt of, or from, the Diruta fabrique. May not the mark, which we read as a V with a paraphe, be indicative of ſuch an origin?

We have, however, claſſed it with the Peſaro wares, as there is always an equal probability that it is a later and leſs careful production of that fabrique.

2594. '56.

CIRCULAR Diſh. "*Bacile.*" Buſt of a Roman warrior in fanciful helmet; border "*a quartiere*" with ſcale and foliated ſcroll work, in alternating compartments. Outlined in blue, and coloured on the white ground. Reverſe, coarſe yellow glaze. Italian. (Peſaro? or Viterbo?) About 1520–30. Diam. 16½ in. Bought, 3*l.* 5*s.*

By the ſame hand as No. 2595.

Lanfranchi Fabrique.

7167. '60.

CIRCULAR Diſh. "*Bacile*," *iſtoriato.* Mutius Scævola burning his hand before Porſena. Reverſe, concentric lines in yellow, and inſcribed "Mutio che la ſua deſtra erante cocie." Italian (Peſaro, of the Lanfranchi fabrique). About 1545. Diam. 15⅜ in. Bought (Soulages Coll.), 25*l.*

Probably of the ſame ſervice as the piece in the writer's poſſeſſion, and certainly painted by the ſame hand. (See notice on No. 8927.)

8927. '63.

CIRCULAR Diſh. "*Bacile*," *iſtoriato.* Lucretia ſtabbing herſelf in the preſence of a concourſe of Roman citizens; a compoſition of ſixteen figures in front of an arched colonnade. Reverſe, concentric lines of yellow, and inſcribed "M. che e morire che uiuare cō uergona." Italian (Peſaro, of the Lanfranchi botega). About 1545. Diam. 17 in. Bought (Soulages Coll.), 40*l.*

A compariſon with the ſigned piece in the writer's poſſeſſion, leads him to the concluſion that "this important ſpecimen, one of the moſt "carefully executed of the 'Majoliche Iſtoriate,'" to uſe Mr. J. C. Robinſon's words, is by the ſame hand, perhaps more developed and painting with greater freedom upon a larger ſurface. The ſame manner of applying the colours, the ſame peculiar application of green upon the buildings, the preponderance of yellow drapery ſhaded with red orange, and a peculiar muſcular appearance given to the blue armour, as though hammered to each ſinuoſity, are obſervable on each. The ſtyle of drawing and ſhading the fleſh is alſo ſimilar, and the glaze and general *technique* of the pieces agree, as does alſo the handwriting of the titular inſcriptions on the reverſe. A reference to the Mark, No. 4, will ſhow a fac-ſimile of the inſcription on the plate referred to, which records

that it was painted in 1542 or 44 (the laſt figure is blurred) "in la "botega d Maſtro Girolame da le Gabice in Peſaro;" this Girolamo being the member of the Lanfranchi family referred to by Paſſeri.

1693. '55.

PLATE. "*Tagliere*," *iſtoriato*. The Finding of Moſes, a landſcape background. On the ſide is the ſhield of arms of Cardinal Pucci. Reverſe, inſcribed "Moyſe trouato "da la Regina Moglie di Pharaone." Italian (Peſaro or Urbino). About 1535–40. Diam. 10¾ in. Bought (Bernal Coll.), 8*l.* 8*s.*

One of the ſame ſervice as No. 1686.

1686. '55.

PLATE. "*Tondino*," *iſtoriato*. Mars and Venus in an interior. In the ſunk centre, a ſhield of arms of Cardinal Pucci. Reverſe, inſcribed "Venere e Marte." Italian. (Peſaro?) About 1540. Diam. 7⅞ in.

A piece of the ſame ſervice as No. 1693.

355. '64.

CUP. "*Chicchera*." Groups of cupids ſwinging on drapery which hangs in feſtoons from rings; painted in colour on pale blue ground, and enriched with gilding. Italian. (Peſaro, of the fabrique of Jacomo Lanfranco?) About 1567. H. 2¼ in., diam. 2⅝ in. Bought, 16*s.*

This rare little cup is a diſcovery of very great intereſt to all amateurs of majolica, and ſtudents of the hiſtory of the potter's art. In it we have, not an experimental porcelain, ſuch as thoſe two precious pieces belonging reſpectively to Her Majeſty, and to the Earl of Stamford, (which were exhibited in the Loan Collection of 1862, and are deſcribed by Mr. J. C. Robinſon in the catalogue of that collection, p. 695, and which we have ſuggeſted may have been produced at Venice or Ferrara;) but a fine-grained and cloſely baked earthenware,

enamelled with a white ſtanniferous glaze. Some chips upon the edge enable us to ſee that the clay is of a buff colour, and the glaze rather thickly laid on. The decoration conſiſts of a pale grey ground, outlined to repreſent three pilaſters, on the upper part of each of which is a ring. From theſe hang falls of drapery, upon which three groups of cupids are ſwinging, outlined in a purple colour, the fleſh tinted and ſhaded with a reddiſh brown. The drawing is free, and the colouring rich and harmonious, evidently the work of an able artiſt of the latter half of the 16th century. But the moſt intereſting and curious part of the decoration is the enrichment with real gold, not mere water gilding, ſuch as we occaſionally find upon ſome pieces of the Rhodian ware, but a true gilding, burnt in upon the glaze, but not burniſhed. The panels behind the cupid groups are defined and diapered with it in ſcroll work, the rings are gilt, and the foot and lip have concentric broad and narrow circles of the metal. Here then we have the application of real gold, upon a piece of Italian enamelled and painted pottery of the latter half of the 16th century; it is no ſubſequent addition of a later time, but a contemporary gilding burnt in after fixing the enamel colours of the painting. The ſomewhat warped form of the piece, and ſmall bubbles in the glaze, may perhaps be the reſult of the additional firing, to which it was neceſſarily ſubjected.

The only light that hiſtory throws upon the matter, is that recorded by Paſſeri (chap. 6, p. 19), who tells us that on 1ſt June 1567, Guid' Ubaldo 2nd Duke of Urbino granted an edict in favour of Maeſtro Jacomo Lanfrancho, of the Gabice in Peſaro, for the uſe of his diſcovery of a mode of applying pure gold on his wares.

We believe this may be one of the pieces ſo decorated by him.

We repeat, this is *not a porcelain*, or it might be thought that the almoſt Venetian colouring, and the grouping of the cupids, not unlike the manner of the ſchool of Doſſi, would ſuggeſt that it poſſibly may be one of thoſe pieces ſent from Venice by the aged potter on 17 May 1519, to Alfonſo I., at Ferrara; or one of thoſe believed to have been made by that prince. (See the letter cited by Campori).[1] But they were experimental *porcelain*, and no mention is made of gilding; moreover the ſtyle of this example is of later date. The ſame anſwer would apply to the ſuggeſtion that it might have been produced by Alfonſo II., aided by Camillo of Urbino, about 1561, when he is ſtated to have made experiments in the fabrication of porcelain; we think that in aſſigning it to the Lanfranchi fabrique at Peſaro, we have the weight of evidence and probability on our ſide.

[1] Notizie della Majolica, &c. di Ferrara. Modena, 1871, p. 32.

8965. '63.

PLATE. "*Fruttiera*," *iſtoriata*. Jupiter and Europa. Reverſe inſcribed, "Giove mutato in tore et Europa." Italian. (Peſaro or Urbino?) About 1540-50. Diam. 11 in. Bought (Soulages Coll.), 6*l*.

Probably by the ſame hand as No. 1535.

1535. '54.

TAZZA or "*Fruttiera*," *iſtoriata*. Hercules ſlaying Cacus. Landſcape background, a town on a hill, ruins, &c. Italian (Peſaro or Urbino). About 1540. Diam. 8¾ in. Bought, 1*l*. 5*s*.

Similar in manner to the plates Nos. 8398, 8896, 8899, which are richly luſtred. Freely and rapidly handled, with conſiderable life and "go" about the figures; the landſcape is rather confuſed, and the colours heavy and crude. (See thoſe numbers under Gubbio.)

The following pieces being enriched with the luſtre colours are claſſified under Gubbio (diviſion F.).

No. 8398. '63. Jaſon.
No. 8896. '63. Narciſſus.
No. 8899. '63. Birth of Adonis.
No. 8901. '63. Allegorical ſubject.

Later Wares.

8405. '63.

EWER or "*aiguière.*" Oviform with ſcalloped lip. The Virgin and St. John ſtanding one on each ſide of the croſs, to which are affixed the label, crown of thorns, and the nails. Italian. (Peſaro or Urbino?) About 1600. H. $13\frac{1}{4}$ in., W. $6\frac{3}{4}$ in. Bought (Soulages Coll.), 30*l.*

The colours are feeble and the ſtyle of painting poor, a cold grey blue and dull yellow predominate and, notwithſtanding the elegance of the form, denote a period of decadence in the art. It is difficult to aſſign correctly the fabrique from which this and other pieces of the ſame period may have come. We are inclined to aſcribe it to Urbino or Peſaro.

123. 123*a*. '69.

DRUG Pot and Cover, with handle and ſpout. White, painted with roſes in colours, and inſcribed, "Olio: Volpin." Italian. (Peſaro?) 18th century. H. $11\frac{3}{4}$ in., W. 8 in. Bought, 1*l.* 4*s.*

124. 124*a*. '69.

DRUG Pot and Cover, with handle and ſpout. White, painted with roſes in colours, and inſcribed "Sir: di Cedro." Italian. (Peſaro?) 18th century. H. $11\frac{1}{2}$ in., W. 8 in. Bought, 1*l.* 4*s.*

125. 125*a*. '69.

DRUG Vaſe and Cover. White, painted with roſes in colours, and inſcribed "Cons: d'Aſſenz." Italian. (Peſaro?) 18th century. H. $9\frac{3}{4}$ in., W. 5 in. Bought, 1*l*. 4*s*.

126. 126*a*. '54.

DRUG Vaſe and Cover. White, painted with roſes in colours, and inſcribed, "Cons: di Grugnial." Italian. (Peſaro?) 18th century. H. $9\frac{3}{4}$ in., W. 5 in. Bought. 1*l*. 4*s*.

7887. '61.

LAMP. The baſe and pedeſtal of enamelled earthenware. The veſſel of glaſs with four burners, ſliding on a metal pillar, to which the ſnuffers and other implements are attached by chains. Italian. (Peſaro or Urbino?) 18th century. H. 2 ft. 3 in., W. at baſe, 8 in. Bought, 6*l*.

388. 388*a*. '69.

VASE and Cover. Pear ſhaped and fluted, with cover and foliated handles; painted with bunches of flowers in colour, on white ground. (*The bronze child on the cover is ſuperadded.*) Italian. (Peſaro or Urbino?) 18th century. H., including cover, $16\frac{1}{4}$ in., diam. of baſe, $5\frac{1}{8}$ in. Bought, 1*l*.

GUBBIO.

ALTHOUGH probably not one of the earlieſt manufactories or "*boteghe*" of Italian enamelled and painted wares, Gubbio undoubtedly holds one of the moſt prominent poſitions in the hiſtory and development of the potter's art in the 16th century. This ſmall town, ſeated on the eaſtern ſlope of the Apennines, was then incorporated in the territory of the Dukes of Urbino, under whoſe influence and enlightened patronage the artiſt potters of the duchy received the greateſt encouragement, and were thus enabled to produce the beautiful works, of which ſo many examples have deſcended to us. Chiefly under the direction of one man, it would ſeem that the produce of the Gubbio furnaces was for the moſt part of a ſpecial nature; namely, a decoration of the pieces with the luſtre pigments, producing thoſe brilliant metallic ruby, golden, and opaleſcent tints, which vary in every piece, and which aſſume almoſt every colour of the rainbow as they reflect the light directed at varying angles upon their ſurface. That it was of a ſpecial nature, and produced only at a few fabriques almoſt excluſively devoted to that claſs of decoration, is we think, to be reaſonably inferred from Piccolpaſſo's ſtatement; who ſpeaking of the application of the "Majolica" pigments ſays, "*Non "ch' io ne abbia mai fatto ne men veduto fare.*" He was the Maeſtro of an important *botega* at Caſtel Durante, one of the largeſt and moſt productive of the Umbrian manufactories, within a few miles alſo of thoſe of Urbino, with which he muſt have been intimately acquainted and in frequent correſpondence. That he, in the middle of the 16th century, when all theſe works were at the higheſt period of their development, ſhould be able to ſtate that he had not only never applied, or even witneſſed the proceſs of application of theſe luſtrous enrichments is, we think, a convincing proof that they were never adopted at either

of thoſe ſeats of the manufacture of enamelled artiſtic pottery. By inference, confirmed by the evidence of the exiſting wares themſelves, we may conclude that they were only uſed at the three known furnaces of Peſaro, Gubbio, and Diruta; perhaps with the rare exception of a few experimental pieces made at Caffaggiolo, and elſewhere. Although much modified and improved, theſe luſtre colours were not invented by Italian artiſts, but were derived from the potters of the Eaſt, probably from the Moors of Sicily, of Spain, or of Majorca. Hence the name "Majolica," which, as we learn from Piccolpaſſo (Suppl. p. 72 of MSS.), was originally applied only to wares having the luſtre enrichment; and it is probable that this diſtinctive appellation was more or leſs in uſe until the decline of the manufacture. Since then the term has been more generally applied, all varieties of Italian enamelled pottery being uſually, though wrongly known as "Majolica." It is our intention in this catalogue to reſtrict the name as much as poſſible to its original ſignificance, claſſifying under it only the luſtred wares.

The art of applying theſe metallic pigments is ſtated by Paſſeri (ch. 7, p. 22, ed. 1857) to have been known at Peſaro, where he ſtates that the early "*Bacili*," decorated with the armorial bearings and portraits of the governors of Peſaro under the rule of the Houſe of Sforza, were produced and enriched with the beautiful *madreperla* and ruby luſtre. And he further ſtates that this ſecret art was taken thence to Gubbio about the year 1518, and was loſt ſome thirty years later. Although proved to be inexact in ſome reſpects, we have no poſitive evidence to contradict this ſtatement of the early uſe of the luſtre colours at Peſaro; and although ſeveral modern writers are diſpoſed to aſcribe the early luſtred *bacile* of unknown origin to Diruta, upon evidence of no greater weight, we prefer accepting Paſſeri's ſtatement in the main, in the abſence of more authentic and definite information. In dates we ſhall ſoon discover that he is at fault. The Gubbio fabrique was in full work previous to 1518; but that the early *bacili* ſo well known, and apparently the work of one artiſt, were made at Peſaro, whence the ſecret, and probably the artiſt, paſſed to Gubbio, is far from improbable. The reaſon for this emigration is not known, but it may be ſurmiſed that the large quantity of broom and other bruſh-wood, neceſſary for the reducing proceſs of the reverberatory furnace in which this luſtre was produced, might have been more abundantly ſupplied by the hills of Gubbio than in the vicinity of the larger city on the coaſt. The method of producing theſe metallic effects may here be briefly repeated from the deſcription in the ſupplement to Piccolpaſſo's work. He there (MSS. p. 72) ſtates the ingredients of the pigments as communicated to him

by Maeſtro Vincenzio of Gubbio,[1] and explains the method of building the furnace, in which the pieces to be luſtred after baking are expoſed to the action of hot ſmoke, produced by the burning of faggots of broom and bruſh-wood. This ſmoke, being carbon in a highly divided ſtate, coming into contact with theſe pigments on the heated wares, reduces the metallic ſalts, leaving a thin ſurface of the metals, which being of a mixed nature and blended with other ingredients, produce thoſe varied and beautiful tints. It would ſeem that experienced and careful manipulation was requiſite, doubtleſs the reſult of long practice, and hence the fact of its almoſt excluſive adoption at one *botega*, in which the ſecret of the pigments, and of their ſucceſsful uſe was ſtrictly guarded. That the proceſs was coſtly we gather from Piccolpaſſo's ſtatement that ſometimes not more than ſix pieces out of a hundred ſucceeded in the firing.

The fame of the Gubbio wares is aſſociated almoſt entirely with one name, that of Giorgio Andreoli. We learn from the Marcheſe Brancaleoni,[2] that this artiſt was the ſon of Pietro, of a "Caſtello" called "Judeo," in the dioceſe of Pavia; and that, accompanied by his brother Salimbene, he went to Gubbio in the ſecond half of the 15th century. He appears to have left, and again returned thither in 1492, accompanied by his younger brother Giovanni. They were enrolled as citizens on the 23rd May 1498, on pain of forfeiting 500 ducats if they left the city, in which they engaged to continue practiſing their ceramic art. Patroniſed by the Dukes of Urbino, Giorgio was made "Caſtellano" of Gubbio. Paſſeri ſtates that the family was noble in Pavia. It is not known why or when he was created a "Maeſtro," a title prized even more than nobility, but it is preſumable that it took place at the time of his enrolment as a citizen; his name with the title "Maeſtro" firſt appearing on a document dated that ſame year, 1498. Piccolpaſſo ſtates that Majolica painters were conſidered noble by profeſſion. The family of Andreoli and the "Caſa" ſtill exiſt in Gubbio, and it was ſtated by his deſcendant Girolamo Andreoli, who died ſome 40 years ſince, that political motives induced their emigration from Pavia.

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[1] Theſe ingredients are :—

		A	B	
Terra roſſa -	oncie	3	6	Theſe are all mixed together and diſſolved in red vinegar.
Bolo arminio -	,,	1	0	
Feretto di Spagna -	,,	2	3	
Cinabrio - -	,,	0	3	

Under B are the proportions for the "Majolica di oro," mixing therewith a "carlino" of calcined ſilver.

[2] "Lettera, Di Maeſtro Giorgio," Gubbio, 6th Jan. 1857.

Maeſtro Giorgio was an artiſt by profeſſion, not only as a draughtsman but as a modeller, and being familiar with the enamelled terra cottas of Luca della Robbia, he is ſaid to have executed with his own hands and in their manner two large altar-pieces: one of which in 1511 he placed in the church of S. Domenico at Gubbio, in the chapel of the Bentivoglio family dedicated to S. Antonio Abbate. The original receipt for this work is in the archives of the town (Brancaleoni). It was divided and ſold in the laſt century, but the ſtatue of the ſaint is ſtill in the church.[1] In 1513, for the ſame church, he is ſaid to have made the altar of the "Madonna del Roſario," the central ſubject and other portions of which are now in the Muſeum at Frankfort-on-the-Maine. Alſo in 1513 he is ſaid to have made the high altar (ſtill *in ſitu*) of the church of the Oſſervanti, the "Annunziata," a mile from Bevagna. In a chapel near Aſſiſi were formerly ſix figures of angels holding candleſticks, decorated with ruby luſtre on the wings and dreſs; one only of theſe exiſt, and is in the poſſeſſion of the Marcheſe Brancaleoni. Other pieces in rilievo are mentioned, decorated with the metallic luſtre. We were diſpoſed to think that great confuſion exiſted in reſpect to theſe altar-pieces in rilievo, and were inclined to the belief, that although ſome of the ſmaller luſtred works may have been modelled by Giorgio, the larger altar-pieces were really only imported by Andreoli. Judging from the moſt important, which we have been able to examine, the "Madonna del "Roſario," we thought it approached more nearly to the work of ſome member of the Della Robbia family. Too good for Giovanni, it differs in manner from that of Andrea, although of equal excellence with his later productions. This fine work is in part glazed, and in part coloured in diſtemper on the unglazed terra cotta, in which reſpect it preciſely agrees with works known to have been executed by Andrea della Robbia aſſiſted by his ſons. There are no ſigns of the application of the luſtre colours to any portion of the work, but this might be accounted for by the great riſk of failure in the firing, particularly to pieces of ſuch large ſize and in high relief. The principal ſubject is the Madonna del Roſario, della Miſericordia, or Del Popolo, who ſhields under her mantle the faithful of all ranks and nations from Pope to pilgrim. Above, in a half circle, are figured the Father and two kneeling angels; on the baſe or predella Chriſt riſing from the tomb, with Mary, St. John, St. Sebaſtian and St. Roch. This well known general arrangement of Della Robbia's altar-pieces will be at once recogniſed by

[1] One of the angels is ſaid to have found his way to the Paris muſeums, and is perhaps that numbered G. 722, in the Louvre.

thoſe who are familar with them. It was taken down at the invaſion of Italy by the French, and remained in pieces till 1835, when it was purchaſed for the Frankfort Muſeum.

A ſomewhat ecſtatic notice of this altar-piece was publiſhed in the Athenæum, No. 928, in 1845.

But this is not the complete work: for it would ſeem that only the central ſubject, the lunette and the predella, were ſecured for the Städel Muſeum at Frankfort, where it has been reſtored in apparent entirety. In its original ſtate, however, it had a ſurrounding of a ſeries of ſubjects known as the "Miſteri del Roſario," and conſiſting of the ſacred hiſtory from the Annunciation to the Coronation of the Madonna, executed in rilievo. One of theſe is now in the Muſeum of the Louvre,[1] and the remainder are (1870) in the poſſeſſion of Monſignore Cajani at Rome. They conſiſt of a ſeries of oblong-ſquare panels about 15 inches in length, each occupied by a ſubject complete in itſelf, and modelled with great care and artiſtic ability in high relief; the grouping of the figures and compoſition of the ſubjects ſhow them to be the invention of an able artiſt, and the free handling of the "ſtecco" proves it to be the work of a practiſed hand. A ſubſequent examination of the Frankfort altar-piece aſſured the writer that it is by the ſame modeller, and in this the marked beauty and expreſſion of ſome of the heads are convincing of his excellence. Like to the productions of the Della Robbia in technical qualities, it differs in manner from any work of that family or fabrique known to the writer, who is familiar with nine-tenths of the extant works of that ſchool. On one of the *quadri* is a large maſk, and the inſcription in diſtinct Roman characters,

A.S. MC
CCCCXIII.

The drapery of the figures and other parts are glazed in white and colour, the fleſh has been left unglazed, and ſubſequently tinted with diſtemper.

From a conſideration of the ſtyle of this work, the record of others, ſome of which are heightened with the luſtre colours, and the fact ſtated by the Marcheſe Brancaleoni, that the receipt for the altar-piece of S. Antonio is ſtill preſerved in the archives of Gubbio, we are inclined to think that hiſtory muſt be correct in attributing theſe important works in ceramic ſculpture to M°. Giorgio Andreoli. If they were

[1] We believe it to be that repreſenting the Circumciſion and numbered G. 776 in M. Darcel's catalogue. We regret that the late diſtreſſing ſtate of the French capital has prevented a more recent examination of the ſpecimens in her muſeums.

his unaſſiſted work, he deſerves as high a place among the modellers of his period as he is acknowledged to have among artiſtic potters.[1]

To go back twelve years in the hiſtory of the products of this fabrique, we have in the South Kenſington Muſeum a very intereſting example of a work in rilievo, No. 2601, a figure of S. Sebaſtian, luſtred with the gold and ruby pigments, and dated 1501. Notwithſtanding its inferiority of modelling when compared with the above-named works, we are in little doubt that this is by Mº. Giorgio's own hand, agreeing as it does in the manner of its painted outline and ſhading with the treatment of ſubjects on the earlier diſhes, believed to be by him.

We muſt alſo bear in mind that an interval of twelve years had elapſed between this comparatively crude work, and that beautiful altar-piece whoſe excellence cauſes us ſome doubt in aſcribing it to his unaided hand; and we may obſerve at the ſame time an equal difference in the merit of his own painted pieces.

Paſſeri ſtates that he brought the ſecret of the *ruby* luſtre with him from Pavia, and M. Jacquemart (Merveilles de la Céramique) infers that he muſt have produced works at Pavia before going to Gubbio; but we are inclined to think with Mr. J. C. Robinſon, that it was from an artiſt previouſly working at Gubbio that he acquired the art and the monopoly of the ruby tint; and it is by no means improbable that this artiſt, or his predeceſſor, may have emigrated from Peſaro as ſtated above. The following concluſions arrived at by Mr. Robinſon after the careful ſtudy of a vaſt number of examples of the Gubbio and other works, are endorſed by the writer, who, having contributed ſome few of the facts upon which thoſe concluſions were baſed, has himſelf examined the contents of the principal European collections. Thoſe concluſions are:—

1ſt. That Maeſtro Giorgio did not invent the ruby luſtre, but ſucceeded to, and monopolized the uſe of a pigment, uſed by an earlier artiſt of Gubbio.

2d. That the ſigned works were really painted by ſeveral diſtinct hands.

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[1] The queſtion has occurred to the writer whether Mº. Giorgio may not have derived aſſiſtance in the modelling and execution of theſe works from one of the pupils of the Della Robbia ſchool. Agoſtino da Duccio worked at Perugia in 1461, and the fame, and perhaps perſonal knowledge of his works at that city may have inſpired Mº. Giorgio, who may alſo have received direct aſſiſtance from Pietro Paolo Agabili da Saſſoferrato, who made the "Ancona" for an altar at Arcaria in 1513, and which is ſpoken of by Ricci as a fine work worthy of the Della Robbia. This "Ancona" is now at Sinigaglia.—(Perkins' Tuſcan Sculptors, vol. i. p. 201.)

3d. That his own work may be diſtinguiſhed with approximate certainty.

4th. That probably nearly all the "iſtoriati" pieces (1530–50) of Urbino, Caſtel Durante, or other fabriques, enriched with luſtre, were ſo decorated by a ſubſequent operation at the Giorgio "botega,"[1] and,

5th. Conſequently, the uſe of luſtre colours was mainly confined to Gubbio, where painted wares by Xanto, and other artiſts working at Urbino and other places were ſent to be luſtred.

Before entering upon the ſubject of Maeſtro Giorgio's own works, it will be neceſſary to glance at thoſe earlier productions of his predeceſſors, and probable inſtructors. In the abſence of more poſitive evidence of the manufacture of early luſtred wares at Peſaro, as ſtated by Paſſeri, and with a view to keeping all the luſtred wares together as much as poſſible; we have thought it more convenient to include thoſe pieces which may probably have been made at that city, in the catalogue among the luſtred wares of Gubbio, always affixing to each ſuch piece the name of Peſaro and of Gubbio, with a (?), and arranging them as a ſeparate claſs. And in order to facilitate the methodical ſtudy of the riſe and development of the art at Gubbio, we have claſſified the luſtred wares in the following manner, and in probable ſequence of date:—

A. Works aſcribed to Peſaro (or Gubbio?), the typical "Bacili," referred to by Paſſeri, &c.

B. Works believed of the early maſter who preceded Mº. Giorgio at Gubbio.

C. Works aſcribed to Maeſtro Giorgio's own hand.

D. Works of the fabrique, and pieces painted by unknown artiſts, though bearing the initials of the maſter.

E. Works by the artiſt ſigning N., and by his aſſiſtants.

F. Works painted by other artiſts, at other fabriques, and ſubſequently luſtred at Gubbio.

G. Works of Mº. Preſtino, and of the later period.

Of the firſt claſs A. are thoſe early "Mezza-Majolica" diſhes having a luſtre of a peculiar pearly effect. They are frequently painted with

[1] The works painted and luſtred at Diruta are of courſe an exception to this inference, but its general application ſeems to be confirmed by the ſtatement of Piccolpaſſo in his ſupplement on the "Majolica" decoration. He ſays: "So bene "ch' ella ſi dipinge ſopra il lavori *forniti*: queſto ho veduto in Ugubio in caſa di un "Mº. Cencio." (I well know that it is painted over finiſhed (or executed or ſupplied) works; I have ſeen this in Gubbio at the houſe of one Maſter Cencio.)

The fact of the Gubbio ſignatures to the pieces being always in metallic luſtre colours is, we think, another proof that this additional decoration was a "ſpécialité."

portraits and armorial bearings, and have by many writers been aſcribed to the Diruta potteries.

No. 7160 is a characteriſtic example of the uſual type, while in No. 1606 we have an early ſpecimen of the ruby luſtre. On the back of No. 3035 is found the only mark with which I am acquainted on pieces of this claſs, it is the well-known Gubbio ſcroll executed in manganeſe colour on the courſe yellow glaze. The vaſe No. 515 is remarkable as fixing the date of a large number of ſimilar pieces, viz., about A.D. 1514. A plateau in the Britiſh Muſeum, of the ſame form as No. 245 but probably ſomewhat earlier and more carefully executed, bears the mark No. 1 (of thoſe on pieces in other collections, p. 194,) the only inſtance I know on a ſpecimen of this very numerous claſs of wares. Amongſt theſe two-handled vaſes, bowls on ſtems, plateaux, and plates are frequent; decorated with rays, gadroon, ſcale, and ſcroll patterns, and frequently with female portrait centres; luſtred with a brilliant pearly golden effect.

Claſs B. is important as connecting the former with the works of the Gubbio furnaces. We would refer to the remarks on the individual pieces. No. 7682 is a typical piece, bearing another variety of the Gubbio ſcroll mark in dark colour. No. 7684 is alſo a remarkable example, as is alſo the fine vaſe No. 500.

Claſs C. contains of courſe the cream of the manufacture, being the works aſſigned to Mº. Giorgio's own hand. The Muſeum ſeries is very complete, containing as it does examples from the earlieſt period of his unſigned work, down to the piece dated 1532.

A coarſely painted and luſtred bacile of Mezza-Majolica, having the centre filled with the ſubject of the "Ecce Homo," and round the border the inſcription: "DON. GIORGIO, 1489,"[1] is in the muſeum at Sèvres. It cannot be aſſigned to the maſter's own hand, but may be the work of one of the previous artiſts, perhaps of Claſs B. It has been ſurmiſed that the Don, an abbreviation of Donno, may be ſynonymous with "Maeſtro," and may be the ſignature of, or alluſive to Giorgio's elevation to that title, but the date on the plate is unfortunately nine years anterior to that event. On the other hand it has been argued that prieſts of a certain rank take that title, and this was perhaps one of a ſet, each having the owner's name upon it. We are more inclined to the latter interpretation. It is the earlieſt dated piece of luſtred ware on record. In this Muſeum (Faenza, No. 521), is a circular plaque with the ſacred monogram, and M. 1491. G.— the G being ſurmounted by a croſs. This alſo has in error been

[1] The laſt figure is by ſome read as a 5.

aſcribed to M°. Giorgio. The piece is not luſtred, probably of Faenza, and the initials are thoſe of a title of the Virgin, the "Mater Glorioſa." Similar letters occur on plates and other pieces.

Among the unſigned pieces of an early period is a Tazza in the Louvre, on which is a portrait head in partial relief, of Federigo Duke of Urbino, having the inſcription "Dux Urbin" on the face of the piece. He died in 1482, and as it has been thought that the portrait was contemporary, this would be of earlier date than the Don. Giorgio diſh. It cannot, however, be one of thoſe referred to by Paſſeri (p. 26), having the portraits of Federigo and Guid' Ubaldo I., becauſe he ſays that on them, "*nè in queſte vi è roſſo di ſorte alcuna*," neither on them is there any ſort of red (ruby luſtre).

The firſt dated piece, which we have every reaſon to believe a work of Maeſtro Giorgio, is the rilievo of S. Sebaſtian, No. 2601. Other, but undated works in rilievo exiſt, which, as in this inſtance, are heightened with the gold and ruby pigments. Among the unſigned pieces No. 7161 is intereſting, as one of his early works, after the manner of the ancient "bacili." The vaſe No. 8407 is a rare and important example. No. 8890 is a brilliant ſpecimen of the ruby luſtre and of admirable general effect.

The earlieſt example having a mark which may perhaps be that of Giorgio, and painted by him, is a ſmall plate in the poſſeſſion of Monſignore Cajani; a central medallion with half figure of S. Petronio, is ſurrounded by a border of the ſtyle of the early wares, beautifully and carefully drawn and luſtred with ruby and gold; it is marked at the back with a ſort of G, interſected by a croſs and a paraphe. (Mark No. 2.) A ſimilar form of the letter occurs on the mark No. 6.

The Marquis Brancaleoni (*op : cit :*) mentions a plate formerly in the "Caſa Piccini," with arabeſque border, and ſubject of the Sacrifice of Abraham, deſigned with freedom and preciſion. The mark at back (which has been aſcribed to Faenza) given at No. 3, conſiſts of an arm and hand holding a pike or halbert, the blade of which cuts a rainbow,[1] and the date 1515. The former in ruby luſtre, the date in blue, with Gubbio ſcrolls in gold. This is probably the plate referred to in Marryat and in Chaffers (p. 84) as having been loſt ſight of from the Bernal Collection.

We now come to the period of Giorgio's ſigned pieces, ſome of the firſt of which ſhow to what perfection he had brought his art. The earlieſt known ſigned and dated piece is in the collection of Mr. Robert

[1] It has been ſuggeſted that this is, perhaps, a poetical alluſion to Giorgio's art of applying the rainbow hues to the decoration of his pottery.

Napier; the border is decorated with trophies, &c., among which occurs the date 1517, written in blue, while at the back 1518 is pencilled in luſtre colours.

Another plate of the ſame ſervice and having the ſame initials of the owner, a piece of exceeding beauty for the quality of the luſtre colours, is in the Britiſh Muſeum; a facſimile of the central initials and of the date on the back is given at No. 4 of the Marks Among the arabeſques the word "azuro" is written on the ground, being doubtleſs a direction to the aſſiſtant who filled in the blue grounding of the piece.

The beautiful plate No. 401, having for ſubject S. Francis receiving the ſtigmata, is dated 1518 on the face, and on the reverſe the full ſignature and date 1519. No. 4422, although without ſignature, is alſo a fine example.

Brancaleoni mentions a tazza in "Caſa Tondi," at Gubbio, referred to by Paſſeri; — white glaze with foliage and "rabeſche" in blue, yellow and ruby luſtre, ſigned and dated 25 October 1519. (Mark No. 6.) It is ſaid to be of very porcelaneous quality.

M°. Giorgio's manner of decoration conſiſts of foliated ſcrolls and other ornaments, terminating in dolphins, eagles, and human heads, trophies, maſks, &c.; in the drawing of which he exhibited conſiderable power with great facility of invention. Theſe "groteſche" differ materially from thoſe of Urbino and Faenza, approaching more to the ſtyle of ſome of the Caſtel Durante deſigns. In the drawing of figures, and of the nude, Giorgio cannot be ranked as an artiſt of the firſt claſs.

From 1519 his ſignature, greatly varied, occurs through ſucceeding years. It would be uſeleſs to repeat the many varieties, ſeveral of which will be ſeen in the Catalogue and among the marks on ſpecimens in other collections. We believe that to whim or accident may be aſcribed thoſe changes that have taſked the ingenuity of connoiſſeurs to read as other names. Thus on Mark No. 5 the G is more truly a C, although the date 1519 precludes the idea that it is Cencio's. Occaſionally it is accompanied by other initials, a croſs, &c. doubtleſs thoſe of the owner of the piece, and not merchant's marks, as has been ſuggeſted. Several pieces of a ſervice ſome of which are now in the Britiſh Muſeum, and one of ſingular beauty, in the poſſeſſion of Mr. Henderſon, have the mark No. 10; this, as does No. 11, includes the letter S which M. Jacquemart, we think wrongly, ſuggeſts may be the initial of Salimbene, Giorgio's brother. Others, as Nos. 7 and 9, are variouſly ornamented; ſcrolls plain or foliated in luſtre colours generally adorn the ſides of the reverſe. M. Leroy Ladurie poſſeſſes a plate in rilievo, with the ſignature "Matr° Gio" twice repeated on the border. One in the Louvre aſcribed to this fabrique, with portrait of "Julia Bella," has the

inſcription "ex. o. Giorg" on a ribbon. Other complications of the ſignature occur on the works of his aſſiſtants, of which more anon. His finer and more important pieces were generally ſigned in full, "Maeſtro Giorgio da Ugubio," with the year, and ſometimes the day of the month. The plateau No. 7157 is an important piece, and No. 8939 is one of the moſt carefully drawn of his figure ſubjects. Nos. 1690 and 1755 are of the ſame ſervice as the finer examples in the Britiſh Muſeum, where are 18 of Giorgio's, chiefly from the collection of the late Abbé Hamilton, of Rome. No. 7166 is of unuſual ſize; and on No. 1633 occurs the lateſt date on any piece in the Muſeum, which may with probability be aſcribed to Giorgio's own bruſh. About the year 1525 he executed ſome of his moſt beautiful works; perhaps the fineſt large diſh, and of the higheſt quality which has been preſerved to us, is in the poſſeſſion of the Baronne de Parpart, whoſe late huſband acquired it from Prince Bandini, at Rome.[1] In that piece a rich groteſque border ſurrounds the ſubject of Diana and her nymphs, ſurpriſed by Actæon; in careful drawing and colouring it has all the quality of the ſmall tazza No. 8939: the facſimile of the ſignature at the back is given in Mark No. 12. This fine diſh has been figured by Delange in the "*Recueil*" (pl. 65), as alſo a plate of earlier date, ſigned "Mo Giorgio 1520. a di 2 de O'tobre in Ugubio B. D. S. R.," having for ſubject the Judgment of Paris after Raffaelle (pl. 64). It is in the collection of M. Dutuit of Rouen, and on it the reflet is artiſtically ſubordinated to the painting; the four initials would ſeem to indicate that another artiſt had painted the ſubject, and it is remarkable that the ſignature of Giorgio, as well as the initials, is written in blue colour. (We have not had an opportunity of ſeeing this exceptional piece.) The choice examples in Mr. Fountaine's rich collection are well known, particularly one mentioned by Paſſeri as then belonging to him, with ſubject after a print by Robetta (1505) called the "Stream of Life"; (Mark No. 9), and a flat plate having for ſubject the Three Graces after Marc Antonio, purchaſed from M. Rouſſel of Paris, one of the choiceſt works of the maſter.

In the Louvre are about 75 ſpecimens of Gubbio ware. The muſeum of the Univerſity of Bologna has ſome remarkably fine pieces, and there are others in the Hoſpital for Incurables at Peſaro. One of great ſize and beauty in the Bologna collection repreſents the Preſenta-

[1] During the laſt reviſion of theſe pages, we have been informed that Madame de Parpart has been induced to part with this noble piece, for the ſum of 22,000 francs, = 880*l.* ſterling.

tion of the Virgin, and is ſigned and dated 1532; "fini da maiolica;" an unique inſtance of the quality of the ware being ſtated in the inſcription (Mark No. 19). This noble piece rivals that in the Parpart Collection, the ſubject covering the whole ſurface and executed with great power. It will be obſerved in comparing theſe with the earlier productions of his bruſh, that in his more youthful and unſigned works, Maeſtro Giorgio was unable to temper and modulate the luſtre colours, which though powerfully, were ſomewhat heavily applied; in the works of his beſt period, juſt conſidered, he will be found to have perfected their uſe by ſubduing them to the general effect. The Marcheſe Brancaleoni mentions a fine plate in his library, the ſubject, Magdalene waſhing the Saviour's feet, after an engraving by Albert Dürer: this piece is cited by Paſſeri, and is ſigned and dated 1528. He alſo mentions having ſeen pieces painted in Giorgio's manner but not luſtred. Signor Caſtelletti of Perugia ſpeaks of a plate, then at Città di Caſtello, ſigned by Giorgio, but not luſtred. In the Caſa "Bonaventura Andreoli" at Gubbio, belonging to a deſcendant of Giorgio, is a plate with cupid centre, and date 1526. Maeſtro Giorgio is ſaid to have been living in 1552. M. Jacquemart obſerves that from 1518 his ſigned works increaſe in quantity till 1527, when they diminiſh in number. They again increaſe till 1532–3 and '34. A lapſe of two years then occurs; at laſt 1537–39 and '41 cloſe the ſeries.

In the next diviſion D. are the works of the fabrique under the Maeſtro's direction and pieces, which though manifeſtly painted by other hands, are ſigned in luſtre with his initials or full ſignature. Of theſe we direct ſpecial attention to No. 534, a candleſtick of great beauty, perhaps the work of the Maeſtro's hand:—to the pine cone, No. 519, on which occurs an Arabic numeral:—No. 8906, a beautiful ſpecimen of the emboſſed ware, and No. 6864 of exceptional character. No. 7685 is a plate with cupid centre ſomewhat in Giorgio's manner and ſigned in full, with the date 1526: but this although not in the ſtyle of the artiſt ſigning with an N, is hardly aſcribable to Maeſtro Giorgio himſelf and, like others of ſimilar character, was probably by an artiſt working for him. We have no means of learning what part his brothers undertook in the manufactory or "botega."

A ſeparate diviſion has alſo been formed of the works aſcribed to, or ſigned by the artiſt who uſed the letter N, variouſly formed, as his monogram. Mr. J. C. Robinſon has ingeniouſly ſuggeſted that this letter, containing as it does the three, V I and N, may really have been adopted by "Vincenzio," the only one of his ſons known to have aſſiſted. He ſucceeded M°. Giorgio in the fabrique, where he was

generally known as Mº. Cencio.[1] It is but a theory: we have no proof of the ſignature being his, and M. Jacquemart does not agree to the idea, referring to a cup where the N occurs together with the initials of Giorgio. He thinks it more probably has reference to Nocera, an outſkirt of Gubbio on the Via Flaminia, where it has been ſuggeſted by Mr. Marryat that a branch pottery may have exiſted. Whichever view may be correct, we have the fact of a number of examples, ſigned with this letter, the greater part of which are painted in a ſimilar ſtyle, and by the ſame hand. Neither is that hand recognizable, nor is that ſignature ſeen, on pieces of an early date: and hence the not improbable inference, that they are the productions of Mº. Cencio, working on his father's, and ſubſequently on his own account.

Brancaleoni ſtates that he worked with his father till 1536, when he married and ſet up for himſelf. He made his will in 1576. Piccolpaſſo in the Appendix to his work ſays that it was from Mº. Cencio that he gained the receipt for the luſtre pigments, which he makes known. The piece quoted by M. Jacquemart would be of the former period, bearing the initials of his father as Maeſtro of the fabrique, and the N alluſive to his own name, or to the branch "botega" (if ſuch exiſted) under his charge.

Among the ſpecimens in the Muſeum, No. 502 is one of the earlieſt on which the letter is known to occur; about 1525–30. No. 8903 is a typical example, ſigned with the N, whilſt No. 8908 is clearly painted by the ſame hand, although ſigned with Giorgio's initials and dated 1531. No. 8910 ſigned with the ſame letter, and dated 1535, is the fineſt ſpecimen of his hand. Nos. 8961, 7690, and 8895 have varieties of the initial, and Nos. 7689, 8908, and 7688 are all initialled with Giorgio's monogram alone.

Among the marks on examples in other collections are given varieties of that uſed by this artiſt: one, No. 27, accompanying the initials of Giorgio, alluded to above; another, No. 29, accompanied by a C or G; another with the M̊ for Maeſtro, on a piece in the Sèvres Muſeum, No. 30.

There is little doubt that although Mº. Giorgio may himſelf have occaſionally applied the luſtre pigments with his own bruſh to the pieces painted by other artiſts, at other places, the majority of thoſe ſo enriched were executed by his ſon, or aſſiſtants. M. Darcel thinks that

[1] Giuſeppe Raffaelli publiſhes extracts from deeds referring to "Vincentius "M. Georgii Andreoli figulus de Eugubio." "M. Vincentio M. Georgii de "Maiolica de Eugubio preſente," &c. (*Memorie delle Majoliche Durantine.* Fermo, 1846, *p.* 60.)

this practiſe did not begin earlier than 1525, in which view we are inclined to agree; but M. Jacquemart objects entirely to the idea, thinking it derogatory to the dignity of art. The unanſwerable evidence of the pieces themſelves, and the ſtatement of Piccolpaſſo, prove that the works of others were enriched at Gubbio.

Under diviſion F. will be found the works of this kind, among which the more intereſting are No. 8886, a fine portrait plate; No. 4726 having the painter's date and mark, and that of him who luſtred it; the very remarkable plaque No. 520, the work of Orazio Fontana, with the monogram of Giorgio Andreoli; and the ſmall plate No. 8907, dated in luſtre colour as late as 1549.

The luſtred works of Franceſco Xanto of Urbino are alſo inſtances. One in the Napier Collection has the deſcription of the ſubject, Æneas carrying off Anchiſes, dated 1532, and ſigned "Fra Xante da Rovigo in Urbino," all in blue colour, whilſt the N occurs in ruby luſtre. A ſimilar plate is in the Correr Collection at Venice, and Mr. Addington had another "De Giove e Semele, F. X. R." in blue, and "1529 M°. Giorgio da Ugubio," in luſtre. Other examples are given among the marks. A plate in the Napier Collection, the Judgment of Paris, in the ſtyle of an early Orazio Fontana, is dated 1538, with C in luſtre colour. Marcheſe Brancaleoni mentions a plate, part of a ſervice, with the arms of "Luti" of Siena, dated 1539, in luſtre colour, and inſcribed,

"Queſti ſon fatti a Viſtignano in Villa
"Piatti, tondi, ſcudelle e ſcudilli
"Per ſervire a la Chicuccia Camilla."

Maeſtro Preſtino or Pereſtino is the laſt artiſt of Gubbio of whom we have record. He appears to have ſucceeded Maeſtro Cencio, although we have no knowledge of his connection with the Andreoli family; his pieces are occaſionally ſigned, and he ſeems to have revived the production of the earlier emboſſed wares, which diſplayed the luſtre colours to ſuch advantage. There is no piece in the South Kenſington Muſeum ſigned by this artiſt.

The laſt diviſion G. contains works aſcribed to him, as Nos. 8948–49, and examples of the decadence of the luſtred wares.

Among the marks are facſimiles from pieces ſigned by Preſtino: one dated as late as "1557 a di 28 di Maggio in Gubbio per Mano di Maſtro Preſtino," referred to by Brancaleoni. In the Louvre is a bas-relief of the Virgin and Child, the fleſh of a roſy white, draperies ſlighty irideſcent with gold and ruby on blue ground, on the reverſe of which "Pereſtino, 1536" occurs, Mark No. 40.

It appears from a notarial deed, dated 1542, that Maeſtro Giorgio had three ſons: Franceſco, a juriſconſult; Vincenzio the potter; and Ubaldo, of whom we have no information.

Before cloſing theſe notes on the remarkable products of this abundant pottery, we will refer to ſeveral marks which occur on pieces in all probability made and painted there, but ſome of which we are unable to explain. A plate with buſt portrait of a warrior, in the collection of M. Meurnier, of Paris, having four coats of arms on the border and the letters Y. A. E., is inſcribed on the face with the name "Gabriel . da . Gubbio." This doubtleſs is a portrait plate, and the letters may allude to the families or individuals whoſe arms are blazoned. "Gualdo" is ſaid to be inſcribed on a brilliantly luſtred ſpecimen, which we have failed to trace, and pieces in the Louvre have been doubtingly claſſed under that name by M. Darcel; it may have been that of ſome neighbouring village, to which the artiſt had taken his work to paint (*vide* notice on Caffaggiolo, p. 102), or may it not be intended, though badly indited, for "Ubaldo," the name of Giorgio's third ſon?

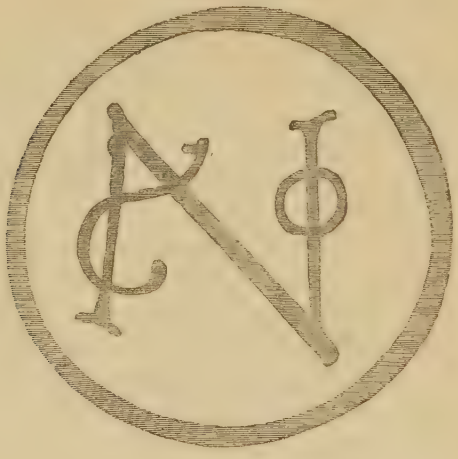
A man's head, rudely ſketched in luſtre colours, occurs on the back of a plate in the Britiſh Muſeum, more probably an artiſt's whim than an intentional mark. The letters MR combined, occur on a luſtred piece, perhaps a monogram of M. Preſtino. The letter P, variouſly formed, may alſo probably be his initial.

About 1560–70 the uſe of the luſtre pigments would ſeem to have been almoſt diſcontinued; the ſecret of their proper compoſition and manipulation was loſt during the general decadence of Italian artiſtic pottery, and the death of Guid' Ubaldo II. in 1574 was the "coup-de-grâce" to the already much deteriorated wares of the Duchy.

Theſe beautiful colours, known to the Italians as "rubino," "cangiante," "madreperla," "a reverbero," and to the French as "reflet métallique," "nacré," &c., have been to a certain extent reproduced. Unfortunately many pieces made in the manufactory of the Marquis Ginori at Doccia, have, after chipping and ſcratching, been palmed upon unwary amateurs as ancient ſpecimens, by unprincipled dealers at Florence and elſewhere. Some of theſe modern examples are in the ceramic gallery of this Muſeum. The moſt ſucceſsful reproduction of the famous luſtre has however been made at Gubbio itſelf, by an able young chemiſt and artiſt, Luigi Carocci, who conducted his experiments at the pottery directed by Luigi Ceccarelli of that place. Some of his productions are excellent, though far from having thoſe artiſtic qualities ſo apparent in the finer ſpecimens of Maeſtro Giorgio's work.

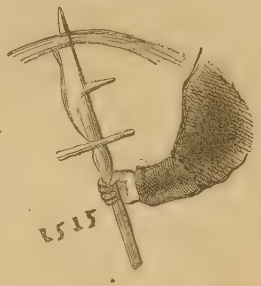
MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. This monogram occurs in luſtre colours on the back of a plateau, with female profile buſt on a raiſed centre, of the well-known early type richly luſtred, and which has been aſcribed to Peſaro and Diruta. It is the only known inſtance of a mark on ſimilar pieces. In the Britiſh Muſeum.



No. 2. On a ſmall plate of early period; central medallion, with half figure of a biſhop (St. Petronio), after Perugino, border of leaf ornament in the rigid ſtyle of the early pieces, carefully drawn in blue outline and luſtred with ruby and gold; now in the poſſeſſion of Monſignore Cajani at Rome.

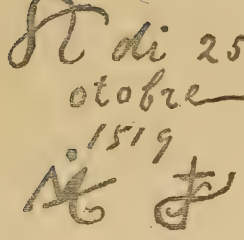
No. 3. On a plate, formerly in "Caſa Piccini" at Gubbio, and loſt ſight of from the Bernal Collection. The arm, ſword, &c. are in ruby luſtre, the date in blue, Gubbio ſcrolls round the border in gold. The ſubject is Abraham's ſacrifice.



No. 4. The centre of a *tondino* of great beauty, in the Britiſh Muſeum, is occupied with this combination of initials and emblems; the date 1518 is at the back. It is a choice ſpecimen of M°. Giorgio's art.

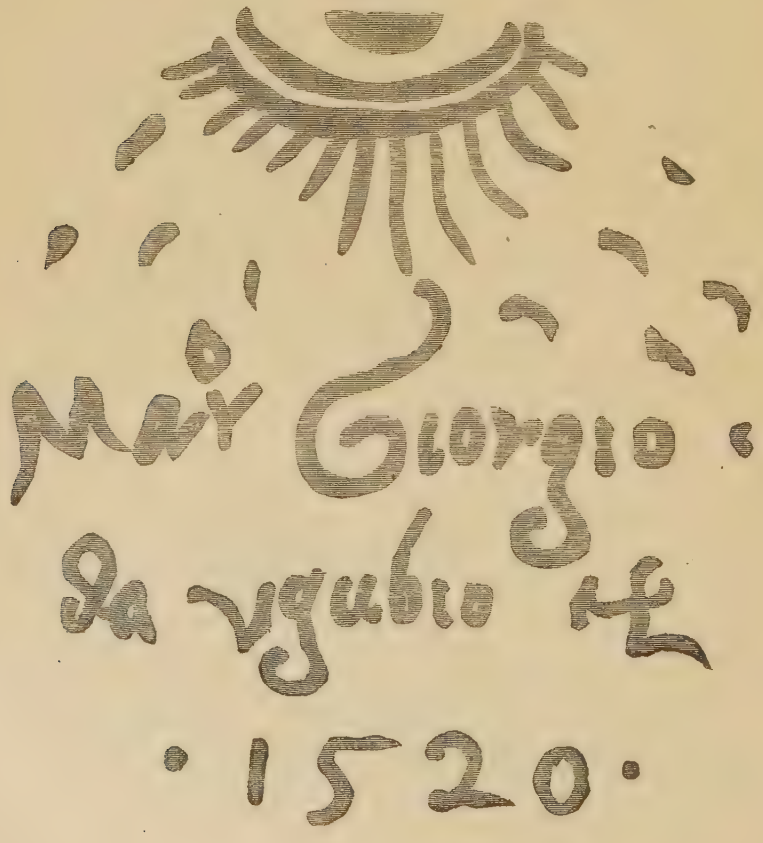
No. 5. An unuſual form of the Giorgio monogram, perhaps accidental; it was on a plate formerly in the Collection of the Baron de Monville. Marks ſomewhat ſimilar occur, but in which the G is more

developed; one dated 1520, is in the collection of Mrs. D. M. Davidſon, and one dated 1522, in Mr. Amhurſt's cabinet.



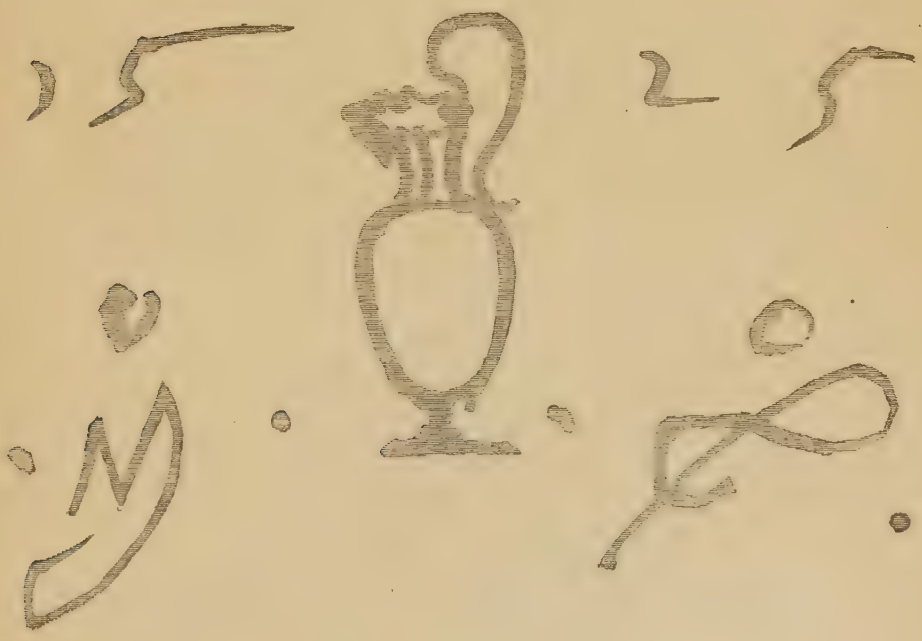
No. 6. On the back of a tazza, ſaid by Brancaleoni to be in the "Caſa Tondi" at Gubbio, and referred to by Paſſeri, remarkable for its porcelaneous quality; foliage and *rabeſche* in blue, yellow and ruby luſtre. The form of the laſt letter correſponds with that of No. 2.

No. 7. On a piece in the poſſeſſion of Signor Marnelli.



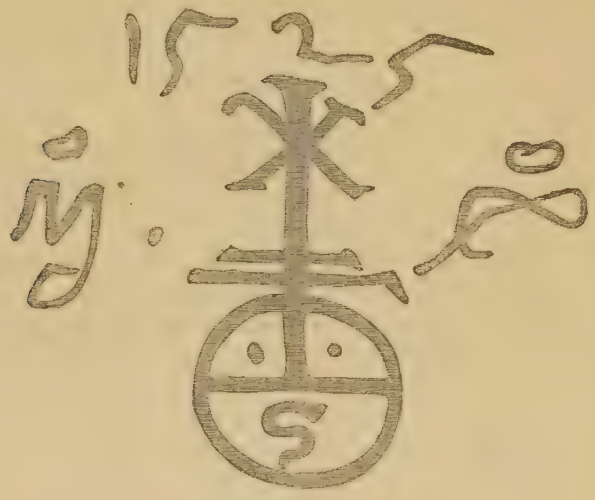
No. 8. On a *Scodella;* hunting ſubject, naked men on horſeback, with dogs, &c.; in the manner of Pollajuolo; luſtred with pale gold and ruby; about 1525. The mark on the face, the darker letters in blue, waſhed round with luſtre, the G in ruby. (Caſtellani Collection.)

No. 9. On a fine diſh in the collection of Mr. Fountaine, of Narford Hall, formerly in the Bernal Collection, and referred to by Paſſeri. The ſubject is after a print by Robetta (1505), known as "The Stream of Life."

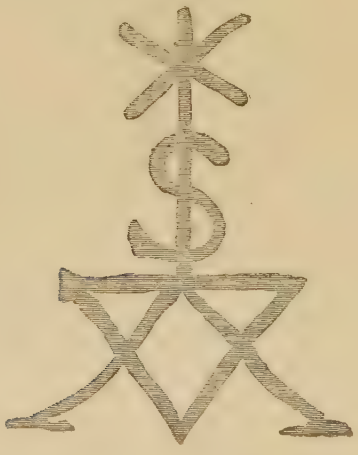


No. 10. On ſeveral pieces of a ſervice in the Britiſh Muſeum, and on one in the Henderſon Collection; the central combination, which is alſo ſeen on ſome of the coins of Perugia, occurs painted on the face of two of the pieces, and not connected with the Giorgio monogram; it is doubtleſs the emblem or mark of the owner. That from which

the mark is copied is dated 1524 on the face. Some of the pieces are in Giorgio's beſt manner.

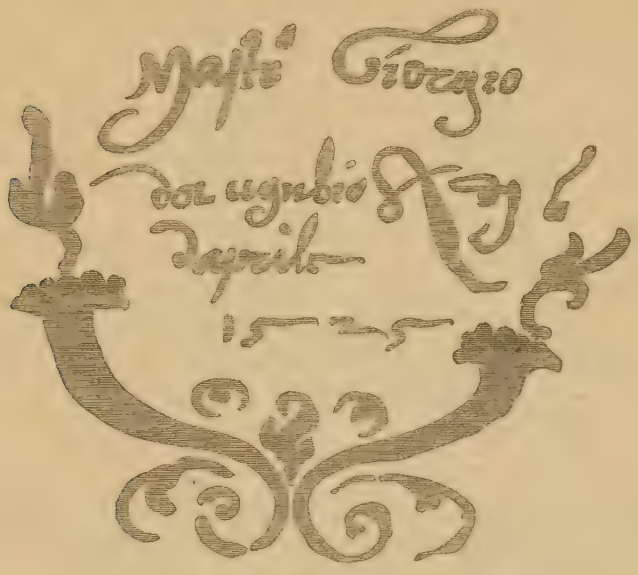


No. 11. A ſimilar emblem, perhaps a variety of the laſt, on another piece of the ſame ſervice. It is in the Louvre (Campana Collection, G. 476).

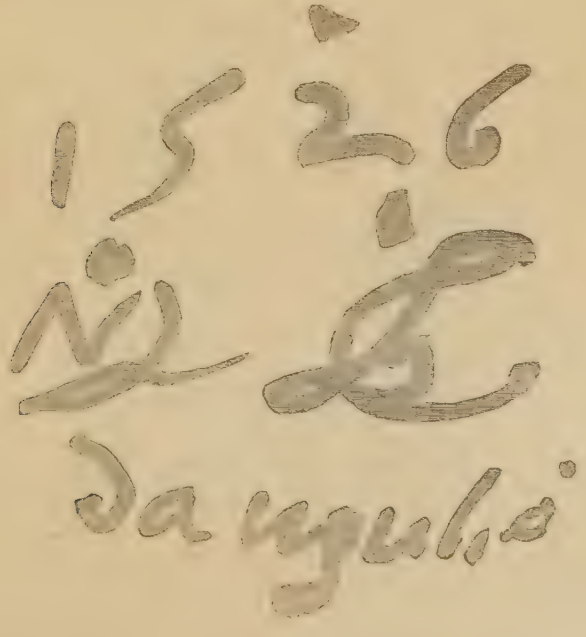


No. 12. This ſignature and exact date, painted in gold luſtre, the fruit in the cornucopiæ being in ruby, occur on the back of one of the fineſt works of M°. Giorgio known to us. A diſh of the largeſt ſize, having the ſubject of Diana and her nymphs ſurpriſed by Actæon filling the centre, with a border of the richeſt *groteſche*. This noble

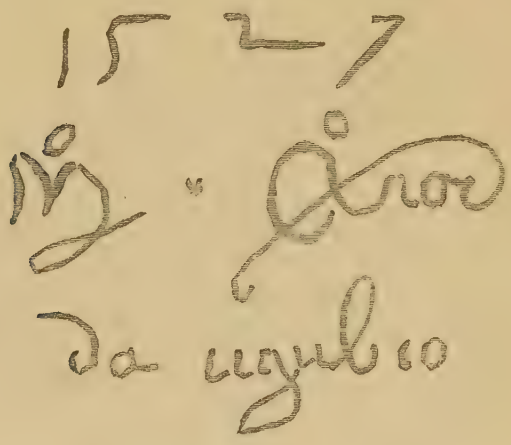
piece is figured in Delange's *Recueil*, pl. 65, and now belonging to the Baronne de Parpart, formerly to the Prince Bandini Giuſtiniani, of Rome. (This mark is reduced to half ſize.)



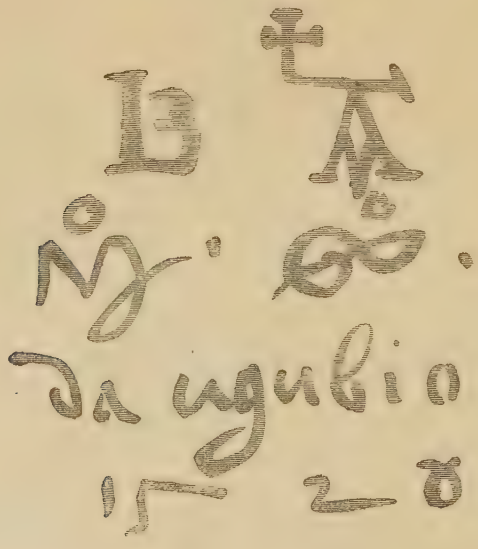
No. 13. On a plate. Subject: the decollation of John the Baptiſt, border of *groteſche*, with ſhields of arms; in the writer's collection.



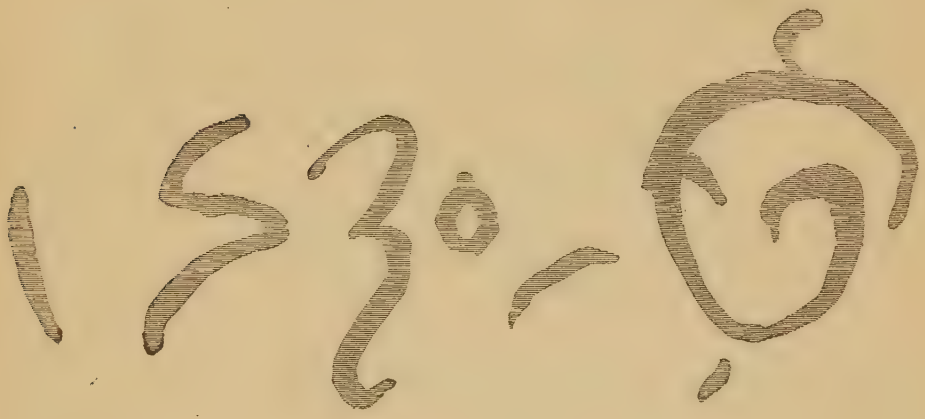
No. 14. An eccentric variety of the Giorgio ſignature.



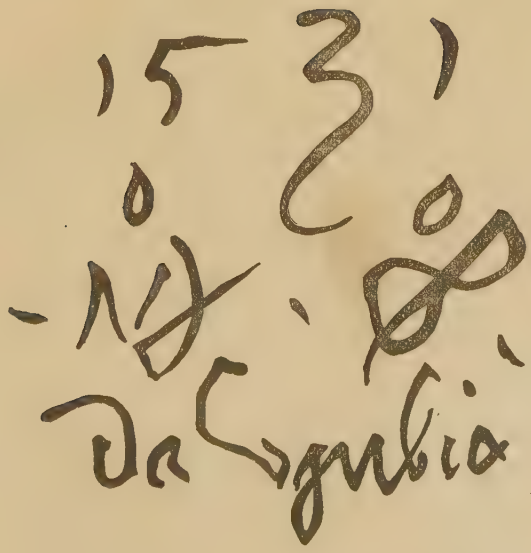
No. 15. The Gubbio mark, ſurmounted by initials probably of the owner, or perhaps the painter. They have been ſuppoſed by Lazari to be of Baldaſara Manara of Faenza. The ſubject, Aurora in a biga and the hours, is after Marc Antonio. It was in Mr. Barker's Collection.



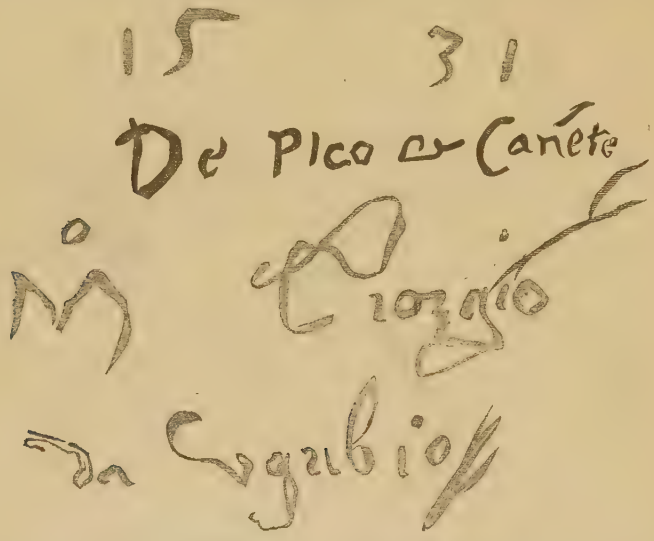
No. 16. The G here is formed as one of the well-known Gubbio scrolls.



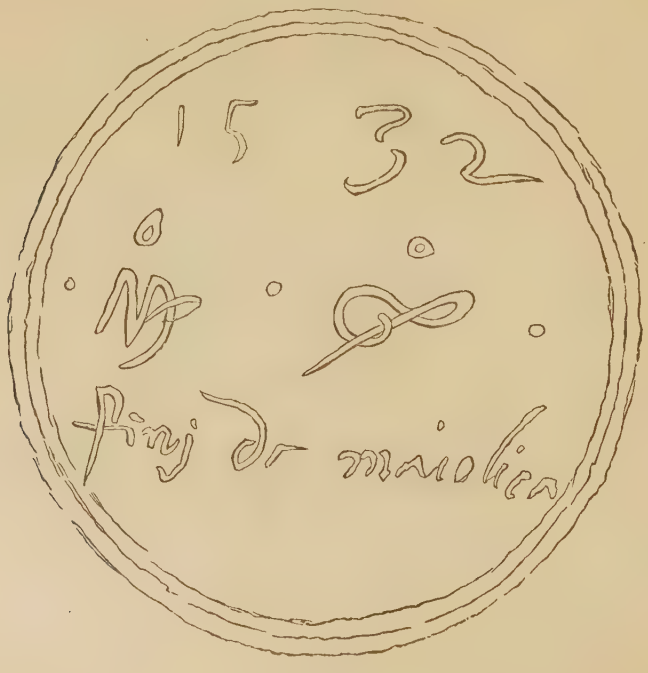
No. 17. Another variety.



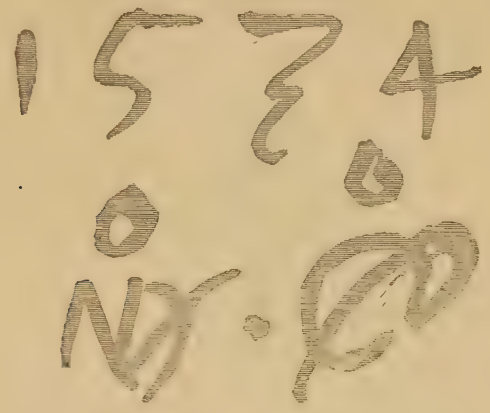
No. 18. A piece painted by another artiſt and luſtred at Gubbio; from the Collection of Signor Marnelli.



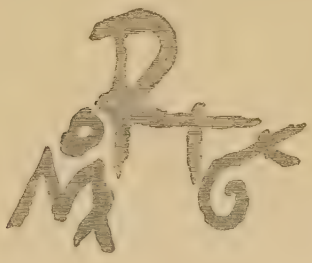
No. 19. On the magnificent circular diſh in the Muſeum of the Univerſity at Bologna, one of the fineſt pieces of Majolica remaining to us. The whole ſurface is covered with the ſubject of the Preſentation of the Virgin, admirably drawn and richly luſtred in gold and ruby. The inſcription on the reverſe beneath the ſignature is remarkable, and the only inſtance recorded. (Mark reduced.)



No. 20. A late ſignature of the uſual type.



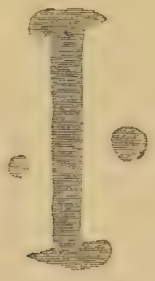
No. 21. On a plate in the Correr Muſeum at Venice with *groteſche* border of fine work: the M . G in ruby, the reſt in gold luſtre.



No. 22. On a fine Gubbio plate, having the Torregiani ſhield, with trophies, &c. Sold by Sig. Gagliardi in Paris.

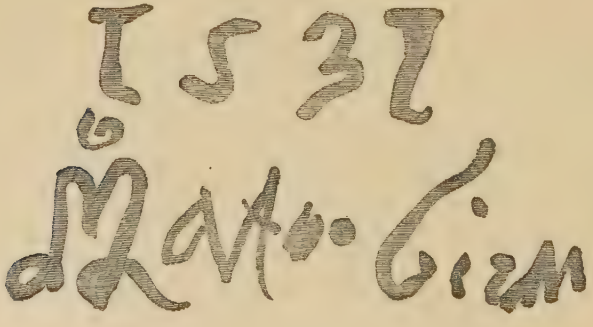
No. 23. A ſimilar mark to the laſt.

No. 24. In luſtre on the reverſe of a plate, cupid centre, formerly in Mr. Farrer's Collection. A ſimilar mark occurs on a piece in the Louvre (G. 535).

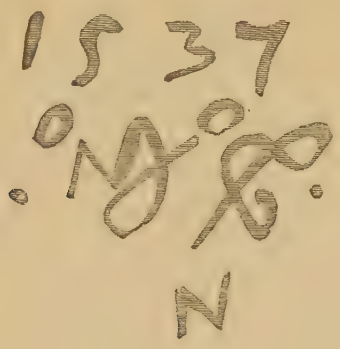


No. 25. A ſimilar mark occurs on No. 4726 of this Muſeum, and on a plate—Hercules and Cerberus—in the Campana Collection at the Louvre (G. 318).

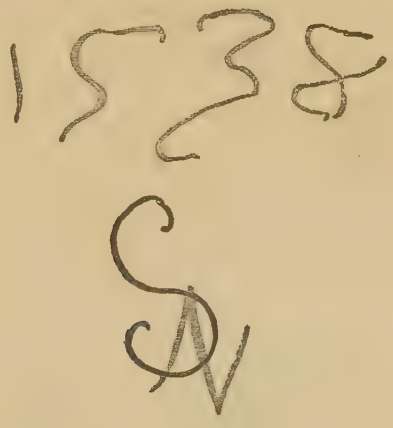
No. 26. On a piece in Mr. Barker's Collection.



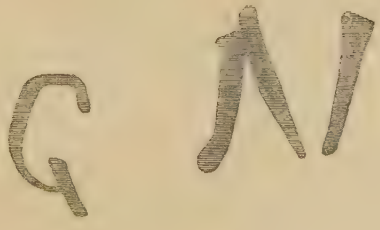
No. 27. On a plate formerly in the Collection of Monſig. Cajani.



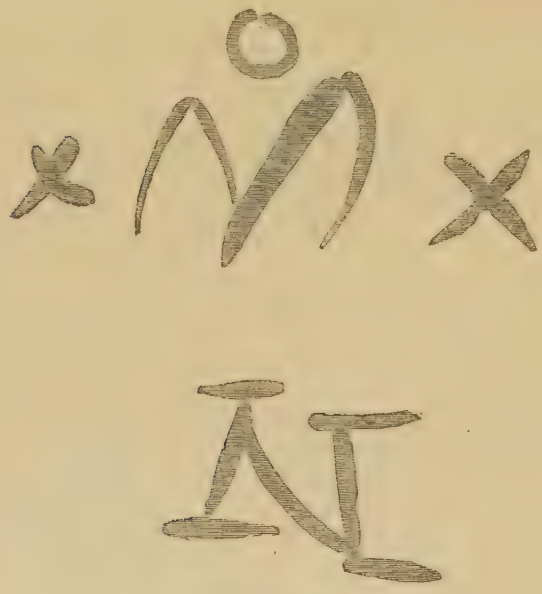
No. 28. In the Correr Muſeum at Venice. The S in blue, the N in ruby, and the date in gold luſtre.



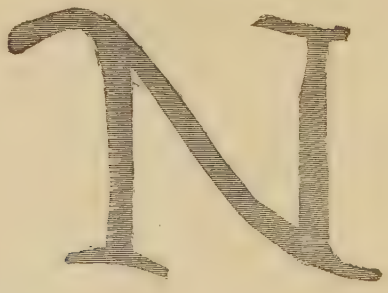
No. 29. A variation of the mark on a piece in the Campana Collection, Louvre (No. G. 527).



No. 30. On a plate in the Sèvres Muſeum.

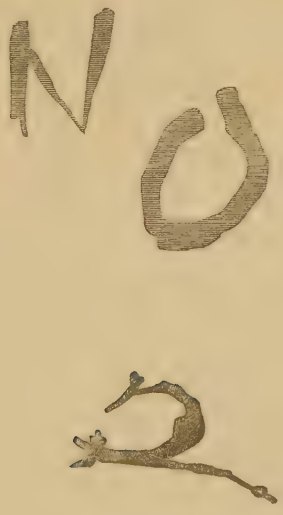


No. 31. On a coarſe piece, with a dog in the centre; ruby and gold luſtre; in the Britiſh Muſeum.

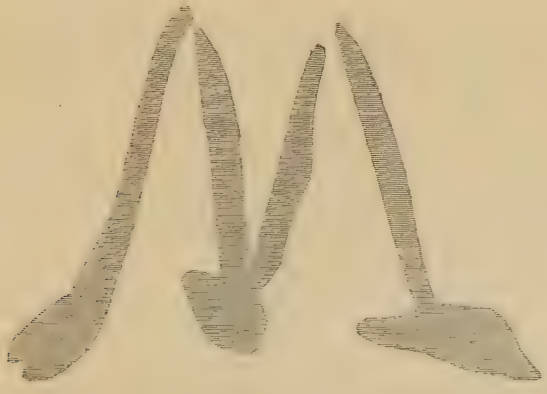


No. 32. The N O in luſtre; the other mark in blue. A piece with ſimilar marks, and dated 1535, was in the hands of a London

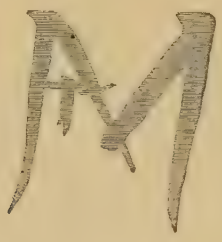
dealer ſome years ſince. A plate painted by the ſame hand and with the blue mark, not luſtred, is in the writer's collection.



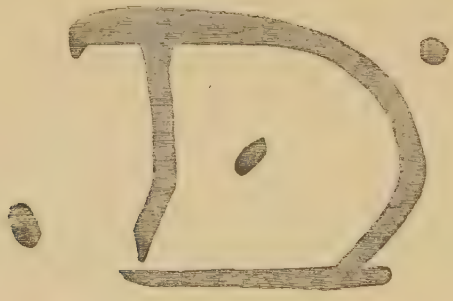
No. 33. On a plate in the Britiſh Muſeum. Subject, the Centaur Neſſus, from the Bernal Collection. The painting is not in the manner of M°. Giorgio.



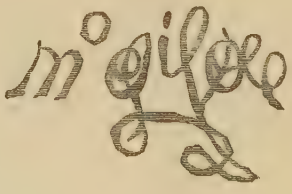
No. 34. Another variety.



No. 35. On a plate in the Britiſh Muſeum, with ſcale border and the name "Diamante" in the centre. It is more in the ſtyle of the Gubbio than of the Diruta wares. A ſimilar mark is on a piece (No. G. 533) in the Louvre.

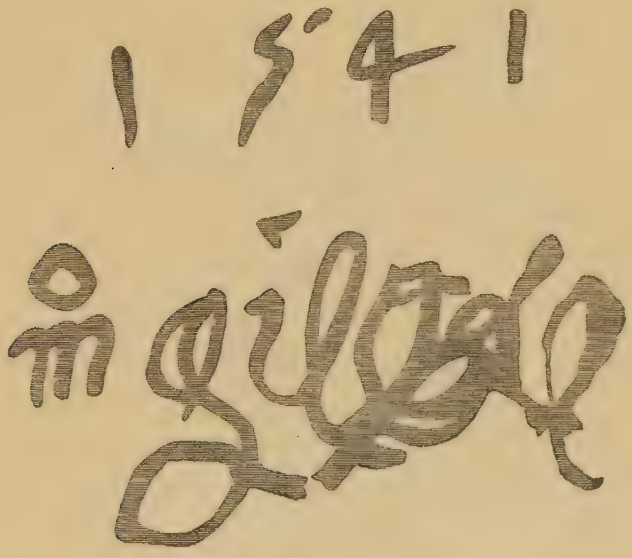


No. 36. A curious ſignature given by M. Delange in the appendix to his tranſlation of Paſſeri's work. It has been attributed to an unknown M°. Gillio.

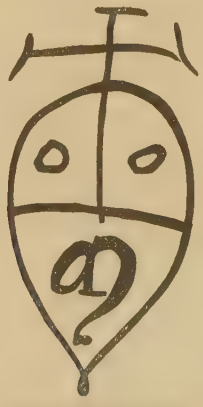


No. 37. Similar to the laſt, and important for the date. It occurs on a plate repreſenting Hercules and Antæus after Pollajuolo in the

Baſilewſki Collection, and alſo on a piece in the Louvre (G. 359.), ſubject, Abraham viſited by the Angels. They are probably Maeſtro Giorgio's ſignature by "procuration" of a careleſs hand. A ſomewhat ſimilar but blurred name is on a plate in the Sauvageot Collection of the Louvre (G. 475.), ſubject, two hunters, with dog, hare, &c., and border of trophies.



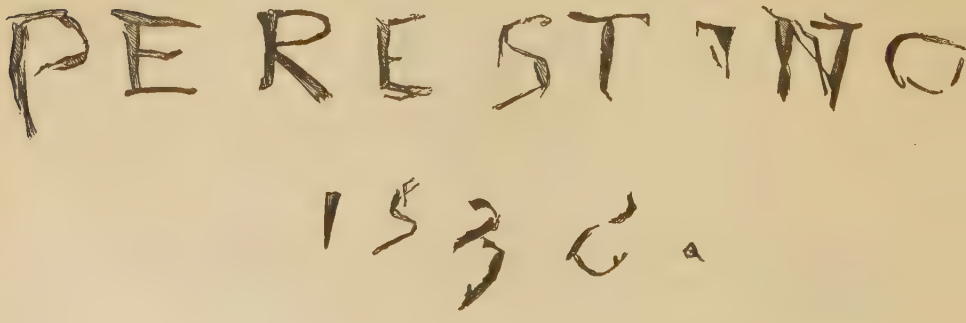
No. 38. Occurs on a plate in Mr. Barker's Collection :[1] trophies, ſhaded in blue on yellow ground ; ſhield of arms in the centre, and date 1540.



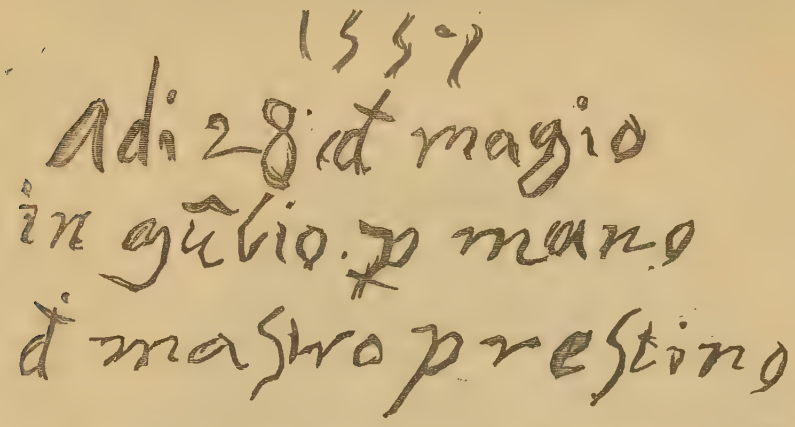
[1] Now, for the moſt part, Mr. Cook's, Viſconde de Montferrat, of Doughty Houſe, Richmond.

No. 39. Is on a tazza in the writer's poſſeſſion, ſomewhat coarſely painted in the ſtyle of the Fontana fabrique, with the ſubject of Conſtantine croſſing the bridge, and ſeeing the croſs in the ſky. It is faintly luſtred in gold, and has the mark on the reverſe in gold luſtre colour. See No. 8899, page 277.

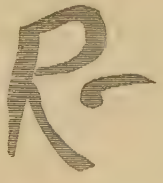
No. 40. On a ſquare bas-relief, enriched with metallic luſtre; ſubject, the Virgin and Child. The loop at the end of a label, on which the date is repeated, has been miſtaken for the letter C, and it has hence been ſomewhat haſtily inferred, that that letter ſtanding for "Cencio," combined with the ſignature "Pereſtino," would indicate that they were one and the ſame perſon.



No. 41. Another ſignature of "Maeſtro Preſtino," on a plate, ſubject Venus and Cupid, belonging to Mr. I. Falcke.



No. 42. This letter may alſo ſtand for a monogram of Preſtino, formed of the two firſt letters of his name, with a paraphe. It occurs on a bowl, having for ſubject the Virgin and Child painted in luſtre colours, and is in Mr. Fountaine's Collection. A more decided P occurs on a piece, in the Louvre (G. 518); and again formed more like to a D, with the date 1533, on a plateau in the Bracon Hall Collection of the Rev. T. Berney: ſubject, the eſtabliſhment of the throne of David, after a loſt work of Raffaelle.



No. 43. Theſe marks have been adopted by Meſſrs. Carocci, Fabbri, and Co., the manufacturers of the modern luſtred ware at Gubbio. Sig. Pietro Gay is the artiſt who perſonally ſuperintends the work. Specimens were ſhown at the International Exhibition in 1862.

CATALOGUE.

Peſaro or Gubbio.

A.—*Works aſcribed to Peſaro (or Gubbio?) the typical "Bacili" referred to by Paſſeri, &c.*

7160. '60.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" In the centre a female buſt portrait in profile, with fanciful head dreſs, and a ſcroll, on which is inſcribed "Chi bẽ guida ſua bacha eſẽpe in porto"; border of rayed compartments, filled in alternately with ſcale-work and foliated ornament. Reverſe, grounded in dull yellow glaze. Italian. (Peſaro or Gubbio?) About 1490–1500. Diam. 16¾ in. Bought (Soulages Coll.), 20*l.* (See *engraving.*)

A fine example, clear and careful in outline and detail, and brilliantly luſtred. Mr. J. C. Robinſon ſays: "This piece is a characteriſtic ſpecimen of a very fertile maſter, whoſe works, however, (never ſigned), afford the only information we have reſpecting him. They are executed on a white ground, in a firm preciſe blue outline, ſhaded with the ſame colour, and profuſely enriched with a yellow irideſcent luſtre." Theſe works vary in quality and in careful exe-

CIRCULAR DISH.

BUST PORTRAIT OF A LADY.

Pesaro or Gubbio (?), *about* 1490–1500.

(7160. '60.)

cution, the numbers 7162, 3034, and perhaps 3035 and 3036, may be aſcribed to him, as alſo the ruby-luſtred bacile, No. 1606. We ſhould be diſpoſed to aſſign even an earlier date, perhaps 1580–90, to this ſpecimen, and cannot agree with ſome connoiſſeurs who would aſcribe theſe works to the Diruta furnaces. As already ſtated in the introductory notice to this fabrique, and to that of Peſaro, we are inclined to attach more weight to the ſtatement of Paſſeri, that Peſaro produced about 1480–1500 wares of this deſcription, the work of an individual artiſt. He further ſtates, that the ruby luſtre was occaſionally uſed, and that about this time, or ſhortly after, the ſecret of the luſtre pigments was taken to Gubbio. In the "bacile," No. 1606, we have an example of the uſe of ruby luſtre, apparently by the ſame artiſt; on No. 3035, leſs carefully treated, probably ſome few years later, and if not by the ſame hand by a pupil or imitator, occurs a ſcroll mark or ornament at the back which we afterwards find conſtantly repeated on the works of the Gubbio fabrique. May we not derive ſome evidence from a compariſon of theſe examples, ſupporting Paſſeri's aſſertion, and in default of more certain data, claſſify theſe early bacili as of Peſaro or Gubbio? We have abſolutely no knowledge of the early productions of Diruta, and are not ſatisfied from the ſigned examples which have deſcended to us, that luſtred wares were produced at that place anterior to thoſe of Gubbio.

7162. '60.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Female buſt portrait, with ſcroll inſcribed "Memento mei;" border of enriched ſcale-work pattern. Reverſe, yellow glaze. Italian. (Peſaro or Gubbio?) About 1500. Diam. 16½ in. Bought (Soulages Coll.), 20*l.*

Mr. J. C. Robinſon, in the Soulages Catalogue, remarks: "This piece is by the ſame hand as No. 7 (7160. '60). The works of this maſter, eaſy recogniſable from their great ſimilarity one with another, are of frequent occurrence. The luſtre is heavier in tint and leſs brilliant than that of M. Giorgio; the ruby colour is never (?) found."

A peculiar "Madreperla," or ſhell-like effect, is noticeable on the wares of this artiſt. Refer to the remarks on Nos. 7160, 1606, and 3035, in reference to the ruby pigment, &c.

3034. '53.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Profile portrait of a lady, with banderole, inſcribed "Andreana Bella"; border in diviſions, *a quartiere* of foliated ornament and ſcale-work; the whole outlined and ſhaded blue, filled in with golden luſtre on the white ground. Reverſe, yellow glaze. Italian. (Peſaro or Gubbio?) About 1500. Diam. 16¾ in. Bought, 8*l.* 15*s.*

By the ſame hand as the typical piece No. 7160, this is a leſs excellent example. The reader is referred to the remarks upon that and upon Nos. 1606 and 3035.

7163. '60.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Female buſt portrait in profile, with ſcroll, inſcribed "Timor . Domini . ſui . e filium ſuum"; border of foliated ornament, outlined and ſhaded in blue on white ground, filled in with gold luſtre. Reverſe, plain yellow glaze. Italian. (Peſaro or Gubbio?) About 1500. Diam. 15¾ in. Bought (Soulages Coll.), 20*l.*

Probably by the ſame hand as Nos. 7162 and 7160, but more cloudy in the ſhading, and leſs careful in the outline.

1606. '55.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Female profile portrait, draped in ruby and gold luſtre; on a ribbon is inſcribed CHI . BIENE . GIVIDA . SVA . BARĈA . E . SF̂P̂I . PRTO (*ſempre in porto*); border of ſcale pattern, outlines and ſhades blue, filled in with luſtre on the white ground. Reverſe, coarſe yellow glaze. Italian. (Peſaro or

CIRCULAR DISH.

BUST PORTRAIT OF A LADY.

Pesaro or Gubbio (?), *about* 1500.

(1606. `55.)

Gubbio?) About 1500. Diam. 16½ in. Bought, 20*l.* (See *engraving*.)

A rare and important example in ſtudying the development of the luſtre pigments. This piece has been aſcribed to M°. Giorgio, but we are diſpoſed to conſider it by the painter of No. 7160, and others of ſimilar ſtyle. One of the earlieſt ſpecimens, believed to be of Giorgio's own work, is the bacile No. 7161 (page 232), on which the evidence of a young and "prentice hand" is clearly marked. The preſent example has the dry and careful, yet firm hand of an experienced artiſt, and moreover appears to us to be of earlier date than that juſt referred to. The abundant uſe of the ruby luſtre makes it exceptional to the general type, with which in all other reſpects it agrees, and we think may be claſſed. Refer to Nos. 7682, 3, and 4 of the next diviſion at page 224, with which this piece is a ſort of connecting link, although by another hand.

1614. '56.

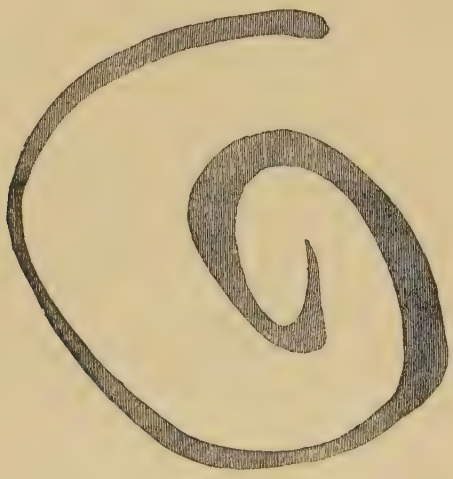
CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Diaper of fir-cone ſcale pattern in yellow luſtre, white, and blue, radiating from a central ſtar. Reverſe, coarſe glaze. Italian. (Peſaro or Gubbio?) About 1500–1510. Diam. 15¾ in. Bought, 1*l.* 12*s.*

Another of the ſo-called Diruta pieces, without ſubject, but effectively covered by a pattern, probably derived from the ſcales of the cone of the ſtone pine (*Pinus pinea*); the baſe of each ſcale is touched with a dark blue ſpot, they are ſeparated by a network of the white ground, lined with blue, and are filled in with the gold luſtre; a blue ſtar of eight points forms the centre.

3035. '53.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza* "*Majolica.*" Profile portrait of a lady; inſcribed ſcroll "ASAI AVAZ ACHI FVRTVN AP_AS A"; border *a quartiere*, in alternate compartments of foliated ornament and ſcale-work. Reverſe, coarſe yellowiſh-white glaze, on which are two ſcrolls

painted in grey blue. Italian. (Peſaro or Gubbio?) About 1500. Diam. $16\frac{1}{8}$ in. Bought, 4*l.*



This is an intereſting piece from the occurrence of a mark or ornamental ſcroll on the back, preciſely ſimilar in character to that conſtantly ſeen, but in luſtre colour, on the reverſe of pieces of the Gubbio fabrique of Maeſtro Giorgio. In all other reſpects it is a fair example of thoſe early "bacili" of "Mezza Majolica" outlined in blue, and luſtred in a golden tint, which either by the action of time, or ſome peculiarity in the compoſition or firing of the luſtre pigment, poſſeſſes that characteriſtic ſhell-like reflection, known as "Madre-perla" by the Italians. The treatment of the female profile portrait, the well-known pattern of the border, and the nature of the colours and glaze, claſs it at once among the works of an artiſt or a fabrique, which Paſſeri ſtates to be of Peſaro, but which it has lately been the faſhion to conſider as Diruta.

On this ſubject the reader is referred to the remarks on Nos. 7160 and 1606. The evidence, little more it is true than the *ipſe dixit* of Paſſeri, which declares theſe pieces to be production of the Peſaro furnaces, is at leaſt as good as any given againſt it, and we are inclined to think that the ſcroll mark on the back of this diſh is more than an accidental whim of the potter; it occurs on no other pieces known to the writer, with the exception of the ſomewhat ſimilar ſcroll on the back of No. 7682, a tranſitional example of great intereſt. If the uſe of the luſtre pigments was learnt at Peſaro as ſtated, and brought to Gubbio under the influence of M°. Giorgio, who about the ſame time alſo acquired the knowledge of the tin glaze, may it not be

CIRCULAR DISH.

THE INCREDULITY OF ST. THOMAS.

Pesaro or Gubbio(?), *about* 1500–20.

(3036. '53.)

that the dish under notice was made there by an artist of Pesaro and marked for distinction with the G-like scroll? The tin-glazed dishes Nos. 7682, 83, and 84 mark the progress of the art, and in No. 7161 we have one of the earliest works presumably of Mº. Giorgio's own hand, followed by others in succession down to 1517–18, when he signs and dates the finer pieces of the fabrique.

3036. '53.

CIRCULAR Dish. "*Bacile.*" Lustred ware. "*Mezza Majolica.*" The incredulity of St. Thomas, with the inscription on a banderole "TO MA QV IMEVE DISTI . E TC RE DEDIS TI;" border, a wreath of flower buds, outlined and shaded blue, filled in with yellow lustre on the white ground. Reverse, yellow glaze. Italian (Pesaro or Gubbio). About 1500–1520. Diam. 16½ in. Bought, 4*l.* 10*s.* (See *engraving.*)

Of the same ware, and probably by the same hand as Nos. 3034, 7160, &c. This dish is more interesting from the subject, the incredulity of St. Thomas, which fills the centre, and which is drawn with considerable power and dignity. The works of this artist evince a firm, accurate, and rapid hand. The glaze of the present example has not been so successfully fired, and the lustre effect is less brilliant than in many others.

515. '65.

VASE. Amphora shape. Two-handled. Lustred ware. "*Mezza* (?) *Majolica.*" On each side of the upper part of the vase is a shield of the Medici arms, surmounted by the papal tiara and cross keys (arms of Leo X.,[1] who was Pope 1513–21), the rest of the ground filled with acanthus scroll foliage, gadroon ornaments, &c., in yellow irridescent lustre with blue outline and shading on the white ground. Italian. (Pesaro or Gubbio?) About 1513–21. H. 10½ in., W. 8 in. Bought (Soulages Coll.), 10*l.* (See *vignette.*)

This carefully finished and fine vase is specially interesting as bearing the arms of Pope Leo X., by which the date of its production is

[1] These might also be the arms of Clement VII. (Giulio de Medici), elected 1525, died 1534; but we believe this piece to be of earlier date.

fixed within a period of leſs than eight years. It is to be regretted that no mark of the fabrique at which it was produced was alſo recorded upon it. The argument that becauſe the Diruta fabrique was in the Papal States, it was moſt probably made there, is equally met by the ſuggeſtion that it was the product of Peſaro or Gubbio, made for and preſented to the Pope by the Duke of Urbino (Franceſco Maria I.). If this latter preſumption is correct, the date of the vaſe would be between 1513, when Leo X. aſcended the papal throne, and 1515, when, loſing the Pope's favour, the duke was ſuperſeded in his command as Gonfalonier of the Church, and had his territory invaded in the following year. (*Vide* Denniſtoun's Dukes of Urbino.) The bacile, No. 3033, alſo bearing the Medici arms, was probably made at the ſame time and place, part of the ſame ſervice of "Piatti da Pompa," or ſhow pieces uſed for the decoration of the "credenza" or ſideboard of the Dining Hall. The drawing on this piece differs ſomewhat from the earlier ſtyle, as ſeen in No. 7160, &c., being leſs formal and rigid in the outline.

3033. '55.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Mezza Majolica.*" Shield, bearing the Medici arms in the centre, ſurrounded by two foliated cornucopiæ, outlined and

shaded blue on the white ground, and filled in with yellow lustre. Reverse, browniſh yellow glaze. Italian. (Pesaro or Gubbio?) About 1513–21. Diam. 16½ in. Bought, 6*l.* 6*s.*

Remarkable as bearing the Medici arms, probably those of Leo X., who was Pope from 1513 to 1521. The doubt of its being of the same service of which the vase No. 512 was presumably another piece, and which may have been presented to the Pope by Francesco Maria I., Duke of Urbino, arises from the absence of the Papal tiara above the shield; the form of this, however, and the general style and execution are precisely similar in both pieces.

In the British Museum is a similar *bacile* with the arms of Pope Adrian VI.; he reigned one year only, 1522–3.

8917. '63.

SMALL Plateau. Lustred ware. "*Mezza* (?) *Majolica.*" In the centre, a medallion with female profile bust and vertical branch of flowers, outlined in blue on a white ground, and lustred with pale ruby and yellow; border of foliated and geometrical ornament on pale blue ground. Reverse, concentric lines in yellow lustre. Italian. (Gubbio or Pesaro?) About 1490–1500. Diam. 10 in. Bought (Soulages Coll.), 10*l.*

By the same carefully mannered hand as Nos. 507, 2997 and others. The lustre on the pieces by this artist are of great brilliancy and pearly effect. We are inclined to ascribe them to an early date, probably anterior to 1500.

8918. '63.

PLATEAU. Lustred ware. "*Majolica.*" In the centre, a raised medallion with female profile bust and a flowering plant before her; the hollow is in compartments of scale pattern and foliated ornament, and outer border of conventional leafage; the whole outlined in blue on white ground and lustred with yellow. Reverse, concentric lines in lustre. Italian. (Gubbio

or Peſaro?) About 1500–10. Diam. 12⅜ in. Bought (Soulages Coll.), 20*l.*

"Similar in deſign to the preceding piece, and painted by the ſame hand, but luſtred in yellow or gold colour only. The yellow luſtre of this period, common apparently to the preſent and three or four other Maeſtri, although leſs pleaſing in its poſitive tint than the luſtres of M. Giorgio, being of a dull or dirty yellow colour, is ſuperior to nearly every other pigment of this nature in reſpect of the extraordinary 'reflet' or irideſcence, which aſſumes all the priſmatic variety of colours of mother-of-pearl—this is in fact the true 'luſtro Madreperla' of the Italians."—(J. C. R.)

507. '65.

BOWL, on elevated ſtem. "*Piadene.*" Luſtred ware. "*Majolica.*" In the centre is a female profile portrait with two lilies (?), ſurrounded by pointed rays alternating with flowers, above which riſes a border of leaves and bloſſoms. Exterior decorated with ſcale-work pattern and gadroons, yellow irideſcent luſtre outlined with blue on white ground. Italian. (Peſaro or Gubbio?) About 1500. H. 6½ in., diam. 9½ in. Bought (Soulages Coll.), 15*l.*

A typical and characteriſtic example of a large claſs of wares which, however they agree in form and general decoration, are not always of the ſame period, nor perhaps of the ſame manufactory. The ſuperior ſharpneſs and preciſion of the earlier and finer examples are ſeen in this ſpecimen; many were produced by the ſame hand, but whether working at Peſaro or Gubbio is ſtill unknown.

512. '65.

VASE. Globular, with three handles. Luſtred ware. "*Mezza* (?) *Majolica.*" Enriched with a leaf diaper, and with three large ſcrolls, on which are reſpectively inſcribed "iſpera dio," "memento," and "Paſa tẽpo"; the under part of the vaſe and the foot decorated with pointed rays alternated with conventional flowers; yellow irideſcent luſtre outlined with blue on white ground. Italian. (Peſaro or Gubbio?)

About 1490–1500. H. 9½ in., diam. 8 in. Bought (Soulages Coll.), 15*l.*

The form of this piece is unusual, its careful execution and brilliant lustre mark it as of the best period of this able potter's work, to whom may probably be ascribed Nos. 7160, 7162, 7163, &c. We are inclined to believe that some of them are of an earlier date than has been generally supposed, perhaps even 1480 to 1500 would not be too early a limit.

513. '65.

VASE. Amphora shape. Two-handled. Lustred ware. "*Majolica.*" Scale-work patterns, scroll foliage, gadroons, &c., in yellow lustre, outlined and shaded in blue on white ground. Italian. (Gubbio or Pesaro?) About 1500. H. 9⅜ in., diam. 7¼ in. Bought (Soulages Coll.), 6*l.*

A typical example in form and ornamentation of a large number of vases, both lustred and in colours, which were produced at various fabriques of the period. They were probably used for ornamenting the *credenza* or side board, and in some instances for the *spezieria*. The vase No. 514, of similar form, is apparently of later date, and perhaps of another (Diruta?) origin. The present piece is of the same period, and by the same hand as the plateau No. 245, and it may have been used as a ewer to stand upon it.

245. '53.

PLATEAU. Lustred ware. "*Majolica.*" On the raised centre an "Agnus Dei"; the hollow of the plate in alternate compartments of scale and foliated ornament; the rim of diaper pattern, outlined and shaded with dark blue on white ground and filled in with gold lustre. Reverse, concentric lines of gold lustre. Italian. (Pesaro or Gubbio?) About 1500. Diam. 13¼ in. Bought, 2*l.*

A somewhat careless and perhaps rather later example of this frequent type. As in many other instances it is difficult to say whether this is of Majolica covered with a tin enamel or with the white slip of the Mezza Majolica; the back as well as the face of this piece is glazed. Some of the earlier and more carefully, but dryly painted pieces are unglazed on the reverse. The vase No. 513 is by the same hand, and perhaps intended to stand as a ewer on this piece.

2997. '56.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a profile portrait of a youth, ſurrounded by rays; border of ſet foliated ornament, outlined in blue, filled in with gold luſtre on white ground. Reverſe, concentric lines of gold luſtre. Italian. (Peſaro or Gubbio?) About 1500. Diam. 10⅛ in. Bought, 7*l.* 4*s.*

Of about the ſame period and perhaps by the ſame hand as No. 8936. The drawing is extremely ſimple, but maſterly; the outlines of the face and hair are very effective. The glaze appears to be ſtanniferous, and this is another example of its early uſe, and probably then recent introduction into the Peſaro or Gubbio fabrique. The gradual progreſs through this to No. 8936 is worthy of obſervation.

4392. '57.

VASE. Two-handled and globular. Luſtred ware. "*Majolica.*" The centre ſurrounded by a band of ſcale-work; on each ſide of the neck is an oval medallion with claſped hands, beneath a label ſcroll inſcribed "Co pura fe," and foliation under the handles; the lower part banded with ſerrated rays and flowers between; the foot with alternate ſpotted and plain rays; all in blue outline on white ground filled in with yellow luſtre. Italian. (Peſaro or Gubbio?) About 1500. H. 11½ in., W. 10¾ in. Bought, 10*l.*

A neatly pencilled and good example of the wares which we aſcribe to Peſaro or Gubbio. The luſtre pigment is not brilliant, probably from the imperfect action of the firing.

1443. '53.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre the letter V in a lozenge, on a ſquare medallion; border of rays with flowers between; outlined in blue and luſtred with gold and ruby. Reverſe, concentric lines of gold luſtre. Italian. (Gubbio or Peſaro?) About 1500. Diam. 9¼ in. Bought (Bandinel Coll.).

528. '65.

CUP or Tazza, on raised stem. "*Piadene.*" Lustred ware. "*Majolica.*" In the centre is a medallion bust portrait of a woman holding a flower in her hand; border of oblique gadroons and concentric lines; the outside is decorated with leafage ornaments and concentric lines, outlined with blue, filled in with ruby and yellow lustre on white ground. Italian. (Gubbio?) About 1510. H. $3\frac{1}{2}$ in., diam. $8\frac{1}{2}$ in. Bought (Soulages Coll.), 5*l.*

"The ruby tint seldom occurs in connection with the variety of yellow iridescent lustre seen in this piece."—(J. C. R.)

518. '65.

VASE. Lustred ware. "*Majolica.*" In the shape of a pine cone (cover wanting). Grounded with gold lustre, the foot having spiral gadroons in ruby; underneath the foot is a mark, in ruby lustre, N (?). Italian. (Gubbio?) About 1510–20. H. $8\frac{1}{4}$ in., W. 5 in. Bought (Soulages Coll.), 5*l.*

The mark (?) under the foot is so roughly executed that its intention may be doubtful. It has been taken for the Roman numeral IV., we, however, incline to think it a badly formed letter N.

4622. '58.

CIRCULAR Dish. "*Bacile.*" Lustred ware. "*Majolica.*" In the centre a half figure of St. Francis, a church in the distance; border *a quartiere* in compartments of scale, leafage, and flower ornaments, divided by radiating bands; outlined and shaded in blue, and filled in with yellow lustre on the white ground. Reverse, yellow glaze. Italian. (Pesaro or Gubbio?) About 1500–20. Diam. $16\frac{1}{2}$ in.

One of the usual type of bacili, brilliantly lustred.

Gubbio.

B.—*Works believed to be by an early Maſter, who preceded M°. Giorgio at Gubbio.*

7682. '61.

CIRCULAR Diſh. Form, "*Bacile.*" Luſtred ware. "*Majolica.*" Two equeſtrian figures in richly decorated armour, one bearing a lance, the other a banner; border of foliated ornament; the deſign executed entirely in gold luſtre on white ground, outlined with manganeſe black and ſhaded with grey. Reverſe, yellow glaze, with mark in centre. Italian (Gubbio). About 1490–1500. Diam. 14¾ in. Bought (Soulages Coll.), 60*l.* (See *engraving.*)

Theſe figures may probably repreſent a mailed knight and his ſtandard-bearer.

A great change in the enamelling of theſe wares is illuſtrated by the preſent example. The form, the holes in the foot for paſſing a cord

"BACILE."

TWO MAILED HORSEMEN GALLOPING.

Gubbio, about 1500.

(7682. '61.)

for ſuſpenſion, the yellow lead-glazed back, and the brilliant pearly golden luſtre, as alſo the ſharp dry outline of the drawing, all agree with the early luſtred wares whoſe preciſe origin, from the time of Paſſeri to the preſent day, has been a ſubject of doubt and ſpeculation to connoiſſeurs. But the preſent example would ſeem to be glazed with the, then newly introduced, white enamel, prepared with the oxide of tin, and which ſuperſeded the *engobe* or ſlip of white earth previouſly in uſe on the "Mezza Majolica." The outline is traced in manganeſe colour probably mixed with "Zaffara," the ſhades are bluiſh grey; the drawing is remarkably careful, ſomewhat dry yet vigorous, the action of the horſes at full gallop being very energetic; the ornaments of the armour and other details have been carefully elaborated. The luſtre is very brilliant, having in ſome lights a golden, in others a ſilver and a pearly *reflet*. Works by this painter are not frequent in collections, one, a bacile, with a boar hunt, is in the writer's poſſeſſion; it is in the ſame manner as the preſent diſh. This artiſt perhaps alſo executed ſome of the finer portrait and other pieces in "Mezza Majolica." The occurrence of a mark, which is executed in the ſame colour as the outline, at the back of the preſent fine ſpecimen (which is perfectly intact) alſo gives to it additional intereſt. The reader is referred to the remarks on Nos. 7683, 7684, 1606, and 500, the two former of which are probably by the ſame hand.

8936. '63.

DEEP Plateau. "*Bacino.*" Luſtred ware. "*Majolica.*" In the centre, on white ground, is a female profile buſt in rich dreſs, ſurrounded by ſcroll ornament; border and margin of rays and conventional flowers; the whole luſtred in greeniſh yellow, outlined with deep blue on white ground. Reverſe, concentric lines in luſtre. Italian (Gubbio). About 1500. Diam. 10$\frac{5}{8}$ in. Bought (Soulages Coll.), 5*l.*

The form and ſtyle of decoration is much in the manner of thoſe numerous pieces by an unknown hand which have been aſcribed to the Diruta fabrique; there are, however, many points of difference in the nature of the glaze, which is more creamy and ſoft, and there is leſs general rigidity in the drawing. The enamel is probably ſtanniferous. This is another ſpecimen of the tranſition from the earlier and harder ſtyle, decorated in a ſimilar manner, but by a different hand and on a different ſurface; probably by the ſame artiſt as No. 7682.

7683. '61.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Majolica.*" In the ſunk centre is a large crowned eagle, the cogniſance of Montefeltro; border of rays and conventional flowers alternated, outlined and ſhaded with blue on white ground, and filled in with brilliant gold and ruby luſtre. Italian (Gubbio). About 1500. Diam. 16 in. Bought (Soulages Coll.), 50*l.*

An exceptional piece of conſiderable intereſt in tracing the progreſs of the manufacture. From the well known early examples of *mezza majolica* with golden *madreperla* luſtre, we find the application of a ſimilar pigment over a ſtanniferous glaze in the *bacile*, No. 7682. On the preſent ſpecimen the ſame tin-glaze is adopted, and perhaps the ſame hand has painted, but the luſtre is richer in golden effect, and heightened by the uſe of a deep coppery ruby on ſome parts of the ornament. The ſame ruby is uſed alone on the large portrait plate No. 7684, the remarks upon which, as well as thoſe upon Nos. 7682, 1606, and 500, are referred to. A bacile in the poſſeſſion of the writer, with allegorical ſubject, is in a like manner, and probably by the ſame hand as the preſent example.

7684. '61.

LARGE circular Diſh. Luſtred ware. "*Majolica.*" Female buſt portrait in profile, with a ſcroll, inſcribed "chi a tenpo non dorma"; on her ſleeve is a device of a burning heart bound round with a cord; inner border of flower buds, and outer rim of ſcroll and palmette ornaments; executed entirely in ruby luſtre, blue outline and ſhading. Reverſe, concentric lines in ruby. Italian (Gubbio). About 1500. Diam. 16 in. Bought (Soulages Coll.), 50*l.*

This alſo is one of thoſe rare and intereſting tranſitional examples, made at the period when the newly diſcovered tin enamel glaze, and the

ruby luſtre pigment were being uſed together. The form of the preſent diſh differs from that of the early bacile, on two of which, in the opinion of Mr. J. C. Robinſon, we find the work of the ſame painter. His remarks on this piece, in the catalogue of the Soulages Collection, are as follows: "By the ſame hand as the two previous pieces. This ancient artiſt, there is every reaſon to believe, was the maſter, or, at any rate, the immediate predeceſſor of Giorgio, and it is preſumed that he was the inventor of the ruby luſtre, his pieces being the earlieſt in date on which this celebrated pigment has, as yet, been obſerved to occur. Both the luſtre tints are unuſually brilliant, the gold or yellow (ſee previous pieces) ſurpaſſing even that of Giorgio; the ruby inclines to orange or copper colour, as contraſted with the more perfectly developed pigment of Giorgio. The blue colour has a peculiar ſtrength and power of tint, being of a full dark indigo; this peculiarity alone rendering the works of this maſter eaſily recogniſable. His ſtyle of execution is ſimilar to the early manner of Giorgio, manifeſting, perhaps, greater force and preciſion of outline, though with the ſame careful, timid modelling or ſhading in the ſimple blue pigment, which, as uſual with the early Gubbio maſters, is the only colour employed in the fleſh. The three pieces of this maſter are all of them ſplendid ſpecimens."

The form is better adapted to the ſubject of the piece, doubtleſs a preſent from the admirer of the fair lady portrayed, who bears upon her ſleeve the emblem of his bound and burning heart. The glaze is of the tin enamel. The artiſt has revelled in the newly diſcovered ruby pigment, uſing no other. No mark occurs at the back, which, inſtead of being coarſely glazed in lead yellow, is covered with the white enamel and decorated with the concentric circles of ruby luſtre, which afterwards were ſo frequently uſed upon the Gubbio wares. The blue of the outline is, as Mr. J. C. Robinſon remarks, of great intenſity, and its improvement in brilliancy may be traced from the black and grey of No. 7682 through the brighter quality of No. 7683, to the purer colour of this piece; a quality which ſeems to have been afterwards adopted for the earlier wares of the Giorgio fabrique. The works of this early artiſt are not frequently met with, the South Kenſington Muſeum being richer than any collection known to the writer. Another portrait plate, ſomewhat ſmaller, and decorated with ſunk hollows and rayonnated border, is in his poſſeſſion; it is by the ſame hand and of the ſame period.

See the remarks on Nos. 7682, 7683, 1606, and 500, all of which pieces may have emanated from the ſame "botega" and have been executed by the ſame artiſtic and practically excellent potter.

500. '65.

VASE. Embossed and lustred ware. "*Majolica.*" With cover and two scroll handles. The body is divided into three belts by projecting mouldings, the upper and central enriched with bold projecting oval bosses, the former on white, the latter on blue ground; oblique gadroons with raised edges decorate the lower belt; leafage fills in the intervals; the foot is painted with pointed rays, and the cover with scale ornament. The whole is in dark coppery lustre, outlined with blue on the white ground. Italian (Gubbio). About 1500. H. 10¼ in., W. 8½ in. Bought (Soulages Coll.), 20*l.*

This vase is of very great interest and beauty; there can be little doubt that it is by the same artist as the large circular dish No. 7684; the quality of the enamel glaze, which is of a remarkably clear whiteness, the tone of the blue colour, with which the outlines and some of the ground is executed, and the peculiar colour of the coppery ruby lustre, are similar in both examples. It is probably a very early example of the use of the true stanniferous enamel glaze on a piece of lustred ware made in Italy, and at the same time it is an equally early example of the use of the ruby lustre. The vase No. 498 may also be by the same hand, although on that specimen the ruby is more brilliant and less coppery in tone; the varied action of the fire would abundantly account for the difference, although the same pigment may have been used. The vase No. 499, although of a different tone of metallic colour, and the *scodella* No. 895, which is remarkable for the purity of its glaze, may perhaps be ascribable to the same able potter. The admirable way in which the moulded ornament of this vase is arranged to show the full effect of the lustre pigment, and the bold yet harmonious design are worthy of observation.

8905. '63.

BOWL, or deep "*Fruttiera*" or "*Bacinetto.*" Embossed and lustred ware. "*Majolica.*" In the centre the sacred monogram I. H. S. in relief, outlined in blue and grounded in lustre colours; border of oblique concave depressed gadroons and circular hollows, outlined with blue and lustred. Reverse, oblique spiral scroll ornaments and marginal lines in lustre. Italian (Gubbio). About 1500. Diam. 8½ in. Bought (Soulages Coll.), 30*l.*

The brilliancy and purity of the white enamel ground, and the perfect success with which the combined lustre colours have been applied and fired, render this example remarkable; it would seem that the ruby had been painted over and about the yellow lustre, to heighten the effect, this same method of using the metallic tints may be observed on other pieces, but it is here particularly apparent, enriching and at the same time softening and harmonizing their effect. This piece is probably the product of the Gubbio fabrique, and of the earlier and more careful time, perhaps about 1500, and may be ascribed to the same hand as No. 500, &c.

8945. '63.

SMALL Bowl. "*Bacinetto.*" Embossed and lustred ware. "*Majolica.*" In the centre a cinquefoil rose, surrounded by oblique radiating gadroons; the border of similar gadroons and pellets embossed with stars; the whole outlined in blue on a white ground and lustred in pale yellow. Reverse, concentric lines in lustre. Italian (Gubbio). About 1500–10. Diam. 7¼ in. Bought (Soulages Coll.), 10*l.*

Probably of the Gubbio fabrique; the luſtre colour in the preſent inſtance having failed in the fire and left little but the yellow grounding on which the pigment had been laid. Theſe pieces were formed in a mould, and were in vogue at the Gubbio fabrique during many years, ſome of the later being undoubtedly the work of Mº. Preſtino.

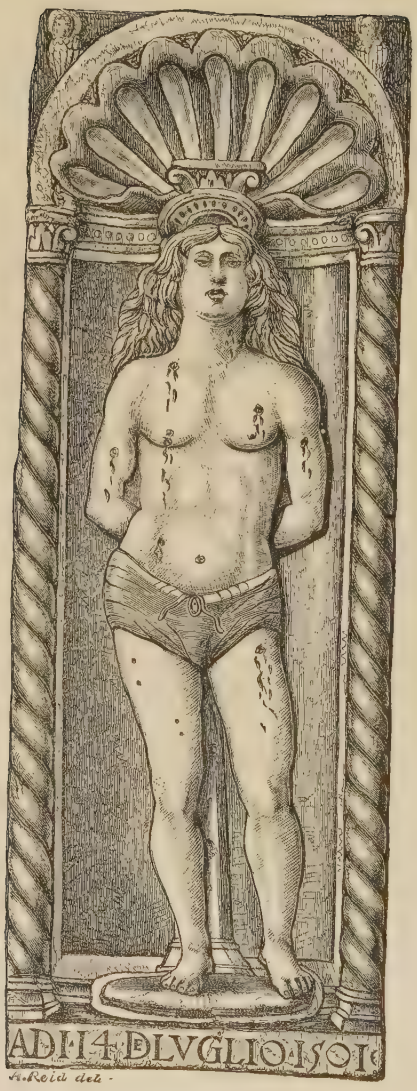
499. '65.

VASE. Emboſſed and luſtred ware. "*Majolica.*" Of ſomewhat globular form. The body is divided into three belts by projecting mouldings painted with leaf ornament; the upper, compriſing the neck and ſhoulder, is encircled with concave oval flutings of gold luſtre; two ſcroll handles, ſimilarly enriched, are thereto attached; the central belt has circular raiſed boſſes of gold, and the lower has bold projecting gadroons of ſimilar luſtre, which, reverſed and ſmaller, are repeated on the foot; leaves and ſcrolls of blue and of luſtre colour fill in the intervals; the outlines are alſo of blue on the white ground; lines of ruby edge the handles and the foot. Italian (Gubbio). About 1500–10. H. 10 in., diam. 9 in. Bought (Soulages Coll.), 20*l.*

A bold and ſtriking ſpecimen of great brilliancy of effect. The cover is unfortunately wanting. It was doubtleſs made for ornamental purpoſes only, and as ſuch is of conſiderable rarity; it is, perhaps, of ſomewhat later date than Nos. 500 and 8407, the blue colour having a brilliancy alſo ſeen on pieces made about 1520 at the Gubbio fabrique, to which we have no heſitation in aſcribing it.

498. '65.

DRUG Vaſe, cylindrical. With triangular twiſted handles. Luſtred ware. "*Majolica.*" The body ornamented with oblique raiſed gadroons, grounded in ruby luſtre; the neck and baſe each enriched by a band of rounded depreſſions alſo in ruby; a green belt ſurmounts the baſe; all are outlined and ſhaded in blue on the white ground. Italian



PLAQUE.

FIGURE OF ST. SEBASTIAN, IN RILIEVO.

Gubbio, dated 150·.

(2601. '56.)

(Gubbio). About 1500. H. 9¼ in., W. 10½ in. Bought (Soulages Coll.), 20*l.*

This is a bold and characteriſtic piece. It may have been for a drug pot, or merely an ornamental vaſe, perhaps ſurmounted by a cover. The white ground is of conſiderable purity, and the ruby luſtre of great intenſity approaching to a blood crimſon. The triangular handles, looped downwards from the ſhoulder of the vaſe, are twiſted at the baſe. The quality of the colours and general ſtyle of the piece leads to the concluſion that it is by the ſame hand as the diſh, No. 7684.

1662. '53.

WALL or Floor Tile. Painted with a ſtar in ruby luſtre and blue; bordered by a line of ruby with ſpots at the angles. Italian (Gubbio). About 1510–20. 4¼ in. by 4 in. Bought, 1*l.* 10*s.*

Tiles with ruby luſtre rarely occur. This may have formed the angle to an ornamental border of tiles ſurrounding ſome picture or rilievo of ſimilar enamelled pottery. We have alluded to ſome of theſe in the notice on M°. Georgio and the Gubbio fabrique. The colour of the ruby agrees with that on Nos. 500, 7684, &c.

Gubbio.

C.—*Works aſcribed to Maeſtro Giorgio's own hand.*

2601. '56.

PLAQUE. Luſtred ware. "*Majolica.*" Figure in relief of St. Sebaſtian, ſtanding in an architectural niche; one of the earlieſt dated ſpecimens of luſtred ware extant. Italian. (Gubbio, probably by Maeſtro Giorgio.) Dated 1501. H. 20 in., W. 7⅜ in. Bought, 12*l.* (See *engraving.*)

This highly intereſting ſpecimen demands particular attention. The figure of the ſaint ſtands in full face; his hands behind his back are faſtened to a column; a cloth is tied round the waiſt, and a nimbus ſurmounts his head. The figure ſtands on what is intended to repreſent a circular pedeſtal, and in a niche formed by two twiſted columns ſupporting a ſhell-ſhaped canopy, in the angles above which are two winged cherub's heads. The outlines, the ſhading, and the inſcription are in blue, paling off to a greyiſh tint; the columns, baſe, background, and projections of the ſhell canopy are in yellow luſtre colour, as is alſo the cloth round the waiſt and the lines of the hair. Bands of ruby luſtre occur on the architrave and baſe, and the blood from the ſaint's wounds is of the ſame tint.

Although of ſo early a date it is not a mezza-majolica, but is enamelled with the tin glaze.

This work has been aſcribed by M. Jacquemart and others to the Diruta fabrique, but after careful examination and compariſon with other examples of the wares of Gubbio and Diruta, we are inclined to differ from that able author, and to believe that it is one of thoſe modelled works by Maeſtro Giorgio, for which we know that he had gained repute. This ſubject has been conſidered in the introductory notice to the Gubbio fabrique and the works of M°. Giorgio; the reader is referred thereto for further remarks.

7161. '60.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Majolica.*" In the centre a female buſt portrait in profile, with a ſcroll inſcribed "Pvliſena. B."; border of geometrical diapered ornament, enriched with ruby and gold luſtres. The deſign ſimply outlined and ſhaded in blue on the white ground. Reverſe, yellowiſh white glaze. Italian (Gubbio). An early work by Maeſtro Giorgio. About 1500–10. Diam. 14 in. Bought (Soulages Coll.), 30*l.*

This is ſpecially intereſting as probably one of the earlieſt examples of Maeſtro Giorgio's own work. Here we have the old well known "bacile" but of "Majolica," the reverſe covered with a coarſe yellow glaze, probably plumbiferous, the rich application of the ruby luſtre, the arrangement and ſtyle of the portrait and other decoration, exactly

derived or copied from thoſe earlier pieces which have been aſcribed to Peſaro and to Diruta, and whoſe real hiſtory is ſtill unknown to us. The gradual change of ſtyle, and the nice differences, which, in ſeparating, connect theſe earlier and later examples, incline us to believe that all had the ſame general origin, and that Gubbio, if not their native, became their adopted locality. The earlier bacili, the two handled vaſes, the large piadeni and the plateaux with raiſed centre, all with ſimilar ſcale work, foliated and rayed ornament, &c., and luſtred with a golden pigment having that peculiar madreperla reflection, gradually merge into thoſe with more or leſs of ruby luſtre; much of the ſame ornament (on the border) but by a different hand, and in a different luſtre tint are ſeen on the bacile No. 7683, and probably the piece now under conſideration may be regarded as the next ſtage. A change in form and general decoration ſoon follows. The exiſtence of furnaces under other maeſtri at Gubbio is highly probable, and would be ſufficient to account for the variations in technical quality, among the ſpecimens which have come down to us of the earlier luſtred wares. The diſcovery and application of the ruby luſtre, and a certain additional brilliancy to the golden, does not appear to have been made by M°. Giorgio. The fine bacile No. 1606, which is rich in ruby, does not bear the impreſs of his hand, but ſhows a much nearer approximation to No. 7160, and others by an unknown earlier artiſt, to whom we are inclined to aſcribe it. It appears to be anterior to Nos. 7682, 7683, and 7684, which form the next links in the ſcale, and on which the newly diſcovered tin glaze is ſeen. Thence we come to the preſent ſpecimen, on which the manner preſumed to be of M°. Giorgio's early hand is apparent, and from this the advance of his art is traceable in this collection.

The remarks appended to the numbers above-mentioned are referred to as bearing on the ſubject.

8900. '63.

DEEP Plate. "*Bacile.*" Luſtred ware. "*Majolica.*" In the centre claſped hands, the male hand adorned with a thumb ring, the female with two rings on the ſecond, and two on the fourth finger. Above them a heart in ruby luſtre transfixed with arrows; underneath the hands is a fire, the flames in yellow luſtre. Border of rays in golden luſtre, between which are flowers in ruby, on white ground, with

pale greyiſh blue outlines and ſhading. Reverſe, yellow glaze. Italian (Gubbio). Probably one of the earlieſt works of Maeſtro Giorgio. About 1500–10. Diam. 11¼ in. Bought (Soulages Coll.), 20*l.*

An intereſting ancient example of an "amatoria" or love gift, perhaps of mezza-majolica, and ſimilar to the large early bacili of Peſaro and Gubbio. It will be obſerved how nearly the border pattern agrees with that on No. 7683 and others. The ruby is of great brilliancy; the outline of grey blue, carefully drawn, agrees with other pieces aſcribed to M°. Giorgio. It may in all likelihood have been preſented on the occaſion of a betrothal, or of a marriage. The pieces painted

with Cupids probably ſerved as gifts, declaring the lover's admiration, and ſometimes his deſpair; the claſped hands would indicate an acceptance and betrothal. "Fede" rings with joined hands were in uſe from a very early period, and were probably of ſimilar ſignificance.

8933. '63.

PLATE. Small "*Bacile.*" Luſtred ware. "*Majolica.*" In the centre a helmeted profile buſt, with a ſtem of flowers on either ſide; border, radiating leaf pattern charged alter-

nately with ſcales and ſtrawberries; the whole richly luſtred in gold and ruby, outlined and ſhaded in blue on white ground. Reverſe, yellow glaze. Italian (Gubbio). Aſcribed to Maeſtro Giorgio. About 1510. Diam. 11¼ in. Bought (Soulages Coll.), 15*l.*

An early piece, perhaps by the hand of M°. Giorgio; it agrees in ſtyle of treatment with Nos. 8890 and 8900, and alſo with Nos. 7681 and 501. The decoration has a certain degree of Moreſque feeling, as is the caſe with many of the earlier ſpecimens of luſtred ware. It is remarkably heavy and thick, of a coarſe red earth, glazed at the back with yellow lead glaze, and apparently faced with a white ſtanniferous enamel.

8407. '63.

VASE, with two handles and cover. Luſtred ware. "*Majolica.*" The body of the vaſe is grounded in gold and ruby luſtre; on one ſide is a ſhield of arms, with ribbons or ſcrolls, ſupported by two cupids outlined and ſhaded in blue, and on the other ſide a dance of three cupids ſimilarly painted; beneath is a frieze of cupids playing with a ſnake and a tortoiſe or turtle; cherubs heads adorn the foot, on dark blue ground, and a frieze of cupids on ſimilar ground encircles the lid; the handles are of gold luſtre, their junction with the vaſe being continued by an acanthus leaf, painted in ruby; mouldings, knobs, &c., of ruby and gold luſtre, with which the cupid ſubjects are alſo heightened. Italian (Gubbio). By Maeſtro Giorgio. About 1515. H. 10½ in., W. 9 in. Bought (Soulages Coll.), 200*l.* (See *coloured plate.*)

Mr. J. C. Robinſon remarks of this rare example: "The drawing and execution of the amorini are in the timid early ſtyle of the maſter, and as the piece is neither ſigned nor dated, it was doubtleſs executed before 1518, after which year there are few ſpecimens to which Giorgio's well-known ſignature is not appended. In perfection of luſtre, enamel

glaze, and depth and power of the blue pigment, this important ſpecimen is unſurpaſſed by any other piece of the maſter."

The drawing of the figures is not merely timid, but rude and inferior, yet having a certain force of expreſſion. The power of the blue colour reſembles that of the Caffaggiolo works, and has conſiderable affinity to the plate No. 8941, as alſo has the drawing of the figures. There is moreover ſome reſemblance to the ſtyle of the large circular diſh No. 7684. We are, however, inclined to agree with Mr. J. C. Robinſon in aſcribing this piece to the early period of M°. Giorgio's handiwork, and as ſuch, as well as from the extreme rarity of vaſes, made excluſively for ornamental purpoſes, and ſo brilliantly enriched with the luſtre pigments, it muſt be regarded as of great intereſt.

501 65'.

BOWL, on elevated ſtem. "*Piadene.*" Luſtred ware. "*Majolica.*" The bottom of the bowl forms a medallion ſubject of Cupid ſtanding, holding in one hand a ball, in the other a cornucopia, painted in blue in the uſual early manner of the maſter; the ſides, both in and out, are covered with geometrical foliated decoration; beneath and on the ſtem are pointed rays in luſtre colours, outlined and ſhaded with blue on white ground. Italian (Gubbio). By Maeſtro Giorgio. About 1515. H. 6 in., diam. 10 in. Bought (Soulages Coll.), 80*l.*

A brilliant example of the luſtre colours, which are laid on in profuſion, but with excellent effect. The manner and pattern of the ornament is preciſely ſimilar to that on No. 8890, a plate of great beauty, and which has a marked Oriental character in its general effect. The ſame hand doubtleſs painted it, and at about the ſame time, indeed it may have formed portion of the ſame *credenza.*[1] It is alſo worthy of note how entirely the form, and the radiated ornament of this piece, agree with thoſe ſomewhat earlier, or contemporary bowls of golden luſtre, by ſome aſcribed to the Diruta works (Nos. 507, 508, &c.) The preſent is a ſpecimen of great rarity, few ſhaped pieces of ſuch character having been preſerved.

[1] This word was uſed to denote the ſideboard, and alſo the ſervice of veſſels for its adornment, as we uſe the phraſe "a ſideboard of plate."

8890. '63.

PLATEAU. Luſtred ware. "*Majolica.*" On the raiſed medallion centre a rabbit on a rock; the hollow is filled by foliated diaper ornament, arranged as the petals of a flower, margin of flowers, the whole in rich ruby and gold luſtre, outlined and ſhaded with grey blue on white ground. Reverſe, concentric lines in ruby. Italian (Gubbio). By Maeſtro Giorgio. About 1510–1520. Diam. $12\frac{5}{8}$ in. Bought (Soulages Coll.), 15*l.*

Although unſigned by the Maſter, as an example of excellent decoration and perfect ſucceſs in the production of the luſtre tint, this is one of the moſt intereſting examples of the Gubbio ware. The painting of the centre is rapid but maſterly, the rabbit of golden luſtre ſits upon a grey ſward, which covers a rock of the moſt brilliant ruby; concentric circles of gold and ruby ſurround the raiſed medallion, from which ſpring a double ſeries of leaves or petals, which fill the whole "cavetto" of the diſh. Each alternate leaf carries a ſtrawberry of the richeſt ruby luſtre, the leaves themſelves being outlined and ſhaded with a grey blue, on the white ground of the piece. The whole centre of the piece thus has the effect of a rich open flower, blazing with metallic luſtre, but cooled and ſoftened by the grey ſhadows. The outer margin is covered with a ſequence of a flower and two leaves, gold and ruby. The quality of the glaze and the richneſs of the luſtre colours would lead us to infer that it was made about 1520. There is a ſtrong reminiſcence of Mooriſh character in the general effect of this beautiful plateau, which in form is ſimilar to thoſe ſo abundantly made at an earlier period. See Nos. 1779, 6659, &c.

7681. '61.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Majolica.*" In the centre medallion is a cupid riding on an unicorn, encircled by concentric bands of ruby luſtre and diaper flower; the hollow ("cavetto") of the plate is enriched with oval ſunk pools or gadroons grounded with gold luſtre; the outer border, of ſcalework, diaper flower and ruby

edge, all outlined with blue on white ground, and richly filled in with yellow and ruby luſtre colours. Reverſe, concentric circles in ruby. Italian (Gubbio). By Maeſtro Giorgio. About 1510–20. Diam. $14\frac{5}{8}$ in. Bought (Soulages Coll.), 60*l.*

Gorgeous with luſtre colour, and thus, as in the manner of the centre medallion, having affinity to No. 8890. It is an important ſpecimen of the early period of Mº. Giorgio's fabrique, and has the advantage of being almoſt intact and well preſerved on the ſurface.

8932. '63.

DEEP Tazza. "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre a female buſt-portrait on blue ground, inſcribed "Baldaſina;" the border of oblique radiating gadroons, and pellets or balls in relief, outlined with blue, and luſtred in gold and ruby. Reverſe, concentric lines in yellow luſtre. Italian (Gubbio). By Maeſtro Giorgio. About 1518–20. Diam. $10\frac{1}{8}$ in. Bought (Soulages Coll.), 50*l.*

The outlines of the head are carefully ſketched in that bright blue colour which was in uſe about 1520, a ſlight ſhading of a weaker blue is uſed about the head and dreſs; probably "From the hand of the Maeſtro himſelf, in his delicate and careful early manner—profuſely luſtred. The ruby tint applied in maſs on the coſtume of the figure."—(J. C. R.)

401. '54.

TAZZA Plate. "*Fruttiera.*" Luſtred ware. "*Majolica.*" On a ſquare centre, framed in ruby luſtre, and dated 1518, St. Francis receiving the Stigmata. At the angles are four cherubim heads, trophies of arms filling the intervening ſpaces on a pale blue ground, all richly luſtred. On the reverſe, concentric lines of ruby and radiating gadroons of

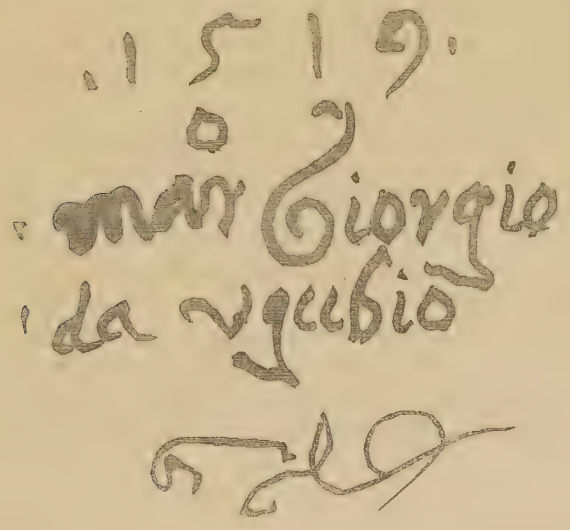
PLAZA

St. Jean à Ratisbonne chez les Sarmates

Cliché [illegible]

gold luſtre. Signed in full and dated 1519. (The earlieſt dated piece of the maſter in the collection.) Diam. $9\frac{1}{4}$ in. Bought, 30*l.* (See *coloured plate.*)

Although one of the earlieſt ſigned and dated ſpecimens by the hand of Maeſtro Giorgio (the earlieſt recorded being in the collection of Robert Napier, Eſq., and which bears the date 1517 on the face, and 1518 on the back), this tazza, for careful execution and brilliant decoration, has few rivals. The centre is occupied by a ſquare picture, framed by a broad ruby, and an inner narrow line of golden luſtre. The ſaint, who has dropped on the left knee, is in front of a cave, and on the turfy ledge of a precipitous rock, beneath which is the ſea; a caſtellated bridge and town are in the diſtance. A crucifix with ſix ruby wings is in the ſky above, and from its five wounds rays of ruby light paſs to the upraiſed hands, the feet, and ſide of St. Francis, habited as a monk, and having tonſure and nimbus on his head. The outlines of the figure, the crucifix, the diſtant town, and the ſea, are executed in that clear vivid blue which Giorgio uſed in all his earlier works, the ſhading being in a weaker dilution of the ſame pigment; the



dreſs of the Saint, the nimbus, and ſome few touches to heighten the landſcape, are in yellow luſtre; on the lower ſide of the frame occurs the date 1518. The grounding of the plate is in blue of a pale greyiſh tone; at the four corners of the frame are winged cherubim heads, and between them trophies of arms, all outlined in blue of a darker tone, filled in with

golden and ruby luſtre, harmoniouſly diverſified. The effect of the whole is very brilliant. A ſomewhat unuſual degree of decoration has been beſtowed upon the reverſe of this piece, radiating gadroons of yellow luſtre and concentric lines of ruby ſurrounding the centre, where occur the ſignature and date in golden luſtre, as ſhown in the accompanying fac-ſimile.

4422. '53.

DEEP Tazza. "*Scodella.*" Luſtred ware. "*Majolica.*" Groteſques on blue ground; in the centre, in a ſquare compartment, Hercules and Antæus, in a rocky landſcape. Reverſe, yellow glaze. Italian (Gubbio). By Maeſtro Giorgio. About 1518–20. Diam. 12 in. Bought, 4*l.* (See *engraving.*)

This is a ſpecimen of great excellence although unfortunately ill-uſage has ſomewhat dimmed the brilliancy of its ſurface and luſtre colours; on the dark blue ground, the quaint forms of the human and animal headed ſerpents, and winged four-legged monſters, are admirably interlaced and terminated in floral ornament; the expreſſion of the heads is powerful, and the whole effect highly decorative, broad, and bold; the drawing and general treatment in the ſquare centre is not of equal excellence. The figures, Hercules, whoſe club is on the ground, and Antæus, whom he claſps round the waiſt, are not admirable; a rocky background and a town in the diſtance complete the picture. The luſtre colours are applied to the whole ſurface of the groteſque animals, whoſe wings, foliated manes, &c. are coloured green; parts of flowers are in ruby, as is alſo the dreſs of Antæus in the centre ſubject. The ſurface appears to be enamelled with the tin glaze, whilſt, probably for economy's ſake, the back has merely the ordinary lead glazing to cover the rough red earth of which the piece is formed.

8892. '63.

FLAT Plate. "*Tagliere.*" Luſtred ware. "*Majolica.*" On a dark blue ground a ſhield of arms, cherubim heads, flaming cornucopiæ, and a banderole inſcribed "VIVA . VIVA .

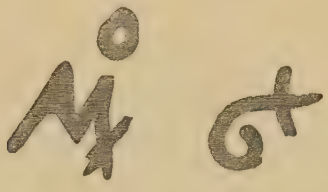
DEEP TAZZA.

HERCULES AND ANTÆUS, WITH BORDER OF GROTESQUES.

Gubbio. By Mº. Giorgio; about 1518–20.

(4422. '53.)

IN . ETERNUM "; blue outlines and ſhading, fleſh tints glazed with light orange. Reverſe, concentric lines, and the initials of M°. Giorgio in ruby luſtre. Italian (Gubbio). About 1520. Diam. $9\frac{7}{8}$ in. Bought (Soulages Coll.), 70*l.*



A very effective although not highly finiſhed example, probably of Giorgio's own work, the dark blue ground contraſting well with the rich luſtre tints; this is an early inſtance of the uſe of another colour than blue in ſhading the fleſh; the ſignature differs from the ordinary form of the G.

1730. '55.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" In the centre a ſhield, bearing a tree with purple fruit between a leopard on its hind legs, and a lion, both holding the tree, a cherub's head and groteſque ornament ſurrounding; outlined in blue on golden luſtre ground. Reverſe, concentric bands of luſtre. Italian (Gubbio). About 1520. Diam. $9\frac{3}{8}$ in. Bought (Bernal Coll.), 10*l.*

Entirely of the Gubbio fabrique and painted by a very able hand, whoſe decoration in groteſques of great force and quaint expreſſion generally occurs combined with the moſt brilliant luſtre. There is every reaſon to aſcribe theſe pieces to M°. Giorgio himſelf, though many ſuch occur without any ſignature or mark. The fine plate No. 4422, and others, are ſimilarly treated, although in that inſtance with more care; the period of their production would probably range from about 1518 to 1528.

7693. '61.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" Proceſſion of ſix warriors in antique armour, carrying banners; outlined and ſhaded with blue on white ground, richly luſtred with gold and ruby. Reverſe, decorated with oblique ſpiral gadroon ornament in ruby luſtre, the monogram of Maeſtro Giorgio, and the date 1520. Italian (Gubbio). Diam. 12¼ in. Bought (Soulages Coll.), 50*l.*

Dated pieces of this year, 1520, are ſeldom met with, and are generally notable for the excellence of the enamel glaze and its even ſurface; thoſe known to the writer, of which one is in his own collection, are moſtly outlined in a bright blue colour, and are remarkable for the extreme brilliancy and ſucceſsful application of the luſtre pigments; the ruby is very rich, as ſeen in the preſent example, which may with probability be conſidered as the work of Giorgio's own pencil.

7157. '60.

PLATEAU. Luſtred ware. "*Majolica.*" With raiſed medallion centre, on which are the arms of the Brancaleoni family; around it a wide border of groteſque ornament, conſiſting of cherubs' heads and interlaced eagle-headed foliation, painted in luſtre colours on an alternate green and blue ground; the margin decorated with an interlaced ſtrap work or guilloche pattern on a ground of gold luſtre. Reverſe, decorated with the well-known entwined knot and foliated ſcroll ornament in luſtre. Italian (Gubbio). By Maeſtro Giorgio. About 1520. Diam. 15 in. Bought (Soulages Coll.), 120*l.* (See *engraving.*)

The deſign and execution of this plateau, which doubtleſs had its accompanying ewer, are of a very high order; the ſurface is admirably covered with well diſpoſed ornament, drawn in a bold and vigorous manner and coloured with great care. The medallion, grounded in green upon the blue backing, is an arrangement of colours probably derived from the works of the Perſian or Rhodian potters; the luſtre

PLATEAU.

ARMS OF THE BRANCALEONI FAMILY; BORDER OF GROTESQUES.

Gubbio. By Mº. Giorgio, about 1520.

(7157. '60.)

pigments have been applied with great delicacy, and of a ſomewhat ſubdued tone, the ruby particularly having that pale roſe colour ſeldom met with, and generally found on Giorgio's moſt carefully finiſhed works.

8891. '63.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" The ſurface occupied by the ſhield of arms of Duke Franceſco Maria I. of Urbino, ſurmounted by the ducal coronet, and ſurrounded by groteſques on a blue ground, among which occur the date 1522, and the words "Amor," "Penſa a dios," and "Aiurai felice," the whole richly luſtred with gold and ruby. Reverſe, concentric lines of golden luſtre. Italian (Gubbio). By Maeſtro Giorgio. Dated 1522. Diam. 12⅛ in. Bought (Soulages Coll.), 100*l.*

The decoration of this very fine piece is what is termed "groteſche" in Piccolpaſſo's work. "The ornamental details conſiſt of dragons, interlaced ſerpents, ſphinxes, maſks, military and muſical trophies, garlands, inſcribed cartouches, &c.; they are almoſt entirely grounded in the ruby and yellow luſtres, exhibiting a perfect blaze of the moſt brilliant 'reflet.'"—(J. C. R.) There can be no doubt that it is the work of the maſter's own hand, and but for ſome accident in the firing, by which a granulated effect has been produced on ſome portions of the luſtred glaze, this would have been, from the richneſs and harmonious diſpoſition of the luſtre tints and the fine free drawing and artiſtic invention of the groteſques, one of the choiceſt examples of Giorgio's ſkill. It is moreover extremely intereſting from the ſhield of arms, and the inſcription, by which we may conclude that it was a gift plate, from or to the Duke, probably on the occaſion of a birthday, the receiver having happineſs foretold to him, but accompanied by the wiſeſt and beſt precept, "Think of God."

7686. '61.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a cupid nurſing a dog, the ſides grounded in gold luſtre; the border of ſcroll and palmette ornament, luſtred in gold and ruby on dark blue ground.

Reverſe, concentric lines in luſtre colours. Italian (Gubbio). By Maeſtro Giorgio. About 1522. Diam. 11¾ in. Bought (Soulages Coll.), 30*l.*

Probably by Giorgio's own hand, and an early example of this well-known pattern. The luſtre colours are not of the moſt brilliant quality.

8451. '63.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" The Virgin ſeated on a throne and bearing the Infant Saviour, in an Italian architectural interior. Through the interſtices of the columns is ſeen an extenſive landſcape, with rivers winding; the ſea with ſhips in the diſtance. Reverſe, ſcroll decoration in gold luſtre. Italian (Gubbio). By Maeſtro Giorgio. About 1520–25. Diam. 10¼ in. Bought (Soulages Coll.), 50*l.*

"The group of the Virgin and Child is evidently after Raffaelle, and has conſiderable reſemblance to the 'Madonna di Foligno;' the drapery of the Virgin, the chequered pavement, the columns, and other details of the architecture, are enriched with the ruby and gold luſtres, in unuſual quantity and of the moſt brilliant and harmonious tones."—(J. C. R.) The glaze of this ſpecimen is remarkably ſmooth and regular; although not ſigned, and ſomewhat different in the ſtyle of the ſcroll enrichment at the back, there can be little doubt that this piece was painted and luſtred by Giorgio himſelf. The landſcape background is ſimilarly treated to that on No. 8939.

7692. '61.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" The fight for the ſtandard, a compoſition of three mounted cavaliers, taken from an early Italian print, by an unknown maſter, of which an impreſſion is preſerved in the Britiſh Muſeum. Reverſe, ſcrolls, interlaced knots, and concentric rings, with the date, 1522, and "M. G." in luſtre

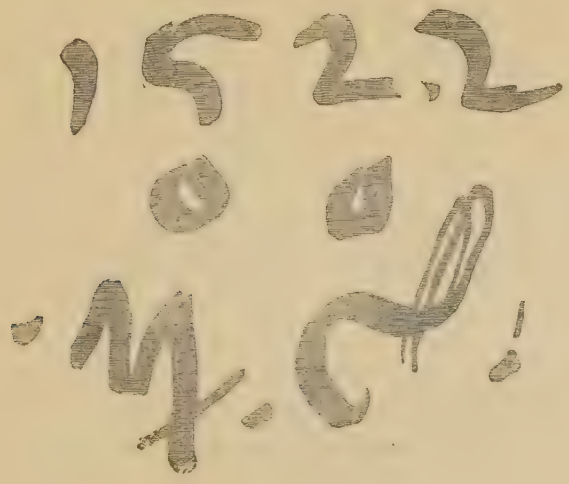
colours. Italian (Gubbio). By Maeſtro Giorgio. Diam. 11¼ in. Bought (Soulages Coll.), 50*l.*

One of the cavaliers, bearing a ſtandard, is attacked by another with a ſtiletto; the third, alſo engaged in the mêlée, is habited in Roman armour, and has a commander's bâton in his hand; two ſlain ſoldiers, with bucklers and other arms are trampled under foot, while on the left a foot ſoldier is fleeing away. Landſcape background, the ſky grounded dark blue, powdered with ſtars in luſtre colour. The piece is very profuſely luſtred, the ruby tint being applied in maſſes; the outlines are in greyiſh blue, ſhading with the ſame of a lighter tint, the lights are left of the white enamel; the forcible expreſſion of the faces is rendered by few lines.

1788. '55.

PLATE. Luſtred ware. "*Majolica.*" At the bottom of the deeply ſunk centre, of yellow luſtre, is a ſhield of arms, "Gules, on a chief argent, a porcupine"; border covered with the ſubject of the death of Pyramus. Reverſe, ſcrolls and the monogram of M°. Giorgio, and date, 1522, in ruby and gold luſtre.

The ſtyle of painting of this piece differs ſomewhat from that of No. 7692, although the date is ſimilar. The ſame hand may, however,

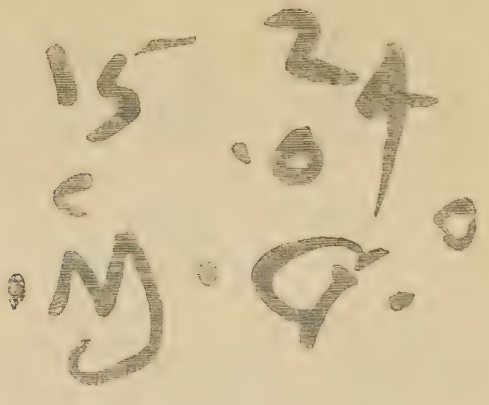


be traced in both. Like other Majolica painters Giorgio varied greatly in the care with which he executed the various pieces, doubtleſs giving more attention to the more highly paid ſpecimens. The ſhield of arms is probably that of the Martini family of Siena.

1789. '55.

PLATE, with deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" The ſubject of Diana and Actæon covers the wide border; the ſide of the ſunk centre is of golden luſtre, and the bottom is filled by a medallion, cupid playing with a child's horn. Reverſe, rude ſcroll decoration in gold luſtre. Monogram of Maeſtro Giorgio, and date 1524. Italian (Gubbio). Diam. $10\frac{5}{8}$ in. Bought (Bernal Coll.), 15*l.*

There is much in the character of this plate which leads us to doubt its having been painted by M°. Giorgio's own hand, notwithſtanding it evinces a very able execution. The dark colour of the foliage in the background, and the heightening by white enamel, have more affinity with ſome works of the Urbino ſchool; on the other hand, there are ſo many and gradual ſhades of difference in works which we have



every reaſon for aſcribing to the maſter, that this alſo, although ſomewhat removed from the more accepted types, may be his, or that of one of his brothers at his fabrique.

SMALL TAZZA.

SUBJECT FROM THE "STREAM OF LIFE," AFTER ROBETTA.

Gubbio. By M°.Giorgio, about 1525.

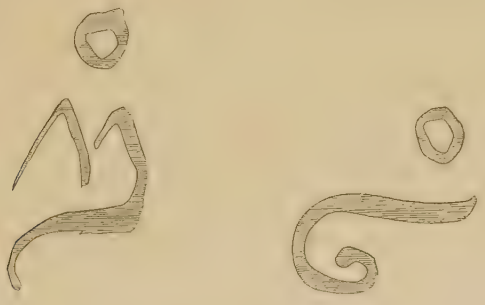
(8939. '63.)

8939. '63.

SMALL Tazza or "*Fruttiera.*" Luſtred ware. "*Majolica.*" A man and woman ſtanding beſide a ſtream and embracing, taken from a compoſition known as the "Stream of Life," engraved by Robetta. Reverſe, foliated ſcrolls, and the mark in ruby. Italian (Gubbio). By Maeſtro Giorgio. Probably painted in 1525. Diam. 7¾ in. Bought (Soulages Coll.), 100*l.* (See *engraving.*)

Erect, in the centre of the compoſition, a nude male and female figure are ſeen embracing; on the left is a cupid ſeated on the ſward; in the background an extenſive landſcape, with a town in the diſtance, and a river, with various tributary ſtreams meandering through the foreground. Richly, but moſt artiſtically heightened with ruby luſtre.

Mr. J. C. Robinſon, in the Catalogue of the Soulages Collection, ſays, "This exquiſite ſpecimen is of the moſt perfect 'technique' of the maſter; there can be no doubt, although not dated, that it was executed in the year 1525, the year in which ſo many of Giorgio's really fine works were produced; it is of preciſely the ſame quality both in drawing, colouring, and perfection of enamel glaze and luſtre, as the well-known ſpecimen repreſenting the Three Graces in the collection of M. Rouſſel[1] of Paris, and of the plate repreſenting a battle ſubject, belonging to H. Scudamore Stanhope, Eſq.; and laſtly, of the celebrated plateau, painted with this ſame compoſition on a larger



ſcale, acquired at the ſale of the Bernal Collection by Andrew Fountaine, Eſq. (all three dated 1525).[2] Giorgio was not a powerful draughtſman;

[1] Now in the collection of Andrew Fountaine, Eſq.

[2] To theſe we may add the noble plate belonging to the Baronne de Parpart (ſee mark No. 12).

his execution, generally ſpeaking, is far inferior to that of many other Maeſtri, his contemporaries; but this ſingle piece would ſuffice to eſtabliſh his claims as a colouriſt. The harmony and luminous quality of colour here diſplayed would be admirable in any material; whilſt, technically ſpeaking, the pigments themſelves and their mode of application, ſpecially the ruby luſtre, which is ſeen in its full perfection in the drapery of the female figure, have never ſince been ſurpaſſed in any Ceramic vehicle. The preſent ſpecimen may vie in theſe reſpects with the fineſt pâte tendre porcelain of Sèvres."

1690. '55.

PLATE, with deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" A woman at a well, (on which is the date, 1525) and two other figures in coſtume of the 16th century, under a portico; landſcape background, painted in pale blue on white and luſtred with ruby and gold colour. Reverſe, foliated ſcroll ornaments, the initials of Maeſtro Giorgio, and date, 1525. Italian (Gubbio). Diam. $7\frac{5}{8}$ in. Bought (Bernal Coll.), 21*l.*

In the ſame manner as No. 1755, and probably portions of a ſervice, ſeveral pieces of which are in the Britiſh Muſeum, and one in Mr. J. Henderſon's collection. Some of them are among the moſt beautiful ſpecimens of the Gubbio wares, the latter being ſpecially remarkable for the brilliancy and variety of effect produced by the luſtre. Two or more of the pieces are dated 1524, others have the mark No. 10; the peculiar central figure of this mark occurs on the face of ſome of theſe plates. It probably is intended for a private emblem or mark of the owner, not having reference to the artiſt who painted the piece on which it may occur. No. 11 is a mark of ſimilar character. There can be little doubt that theſe plates were painted by M°. Giorgio, and it is ſingular to notice the ſuperiority of ſome over others, executed as they muſt have been within a ſhort interval, and for the one purpoſe.

1755. '55.

PLATE, with deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" Tritons and ſea nymphs. Painted in pale blue and luſtred in ruby. Reverſe, foliated ſcrolls in ruby and

gold luſtre, with the Giorgio monogram and date, 1525. Italian (Gubbio). Diam. $7\frac{7}{8}$ in. Bought (Bernal Coll.), 21*l.*

By the ſame hand as 1690, the ſame general remarks on which apply alſo to this piece; the accidents of firing would be quite ſufficient to account for the poverty of the colours and luſtre tints.

8940. '63.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the deep centre a ſhield of arms; the border, "a foglie," of foliated ſcrolls on a white ground, lined and ſhaded with blue, and luſtred with gold and ruby. Reverſe, concentric lines in luſtre. Italian (Gubbio). Aſcribed to M°. Giorgio. About 1530. Diam. $8\frac{1}{4}$ in. Bought (Soulages Coll.), 10*l.*

A bright and pretty ſpecimen, well luſtred and decorated with the favourite "a foglie" pattern round a ſhield of arms, bearing, azure, on a feſs bordered or, three ſtars of the ſame, in chief an oſtrich argent, baſe paley, azure and or.

7166. '60.

PLATEAU or Circular Diſh, with deep ſunk centre and wide border. Luſtred ware. "*Majolica.*" In a medallion centre is the ſtanding figure of a ſaint, between two dogs, in landſcape background, and the initials "S. L." The drapery and nimbus of the ſaint are in ruby luſtre. The "cavetto" of the plate forms a band of gold luſtre, and the wide border is decorated with groteſques, cupids, and medallions, on a blue ground. Reverſe, ſcrolls and interlaced knots, the date 1530? (ſomewhat illegible), and initials of M°. Giorgio in luſtre. Italian (Gubbio). Diam. 18 in. Bought (Soulages Coll.), 150*l.*

The figure repreſented holds what may be a portion of a palm leaf in the right hand, and is in the act of ſeparating a piece therefrom with

his left; the left foot reſts on a ſquare ſtone or book; the drapery and nimbus of the ſaint are in the ruby luſtre. The ornamentation of the wide border conſiſts of interlaced ſerpents with human and animal heads, foliated ſcroll work, and amorini, with four large medallions ſurrounded with wreaths of green foliage; theſe contain:—Firſt, An amorino ſeated in a landſcape and holding an eel, which is ſliding through his fingers; and the motto "Così fugi la vita noſtra" (ſo flies our life). Second, Female buſt in blue outline, with the wheel and palm branch, inſcribed "ſanta caterina;" this medallion is entirely waſhed over with tranſparent ruby luſtre, through which the outline of the deſign appears. Third, Female buſt inſcribed "Fauſtina," ſimilarly grounded with gold luſtre. Fourth, Laureated buſt of an emperor, inſcribed "Hero rex," doubtleſs an error in writing, being more probably intended for "Nero;" it is ſimilarly grounded with gold luſtre.

Mr. J. C. Robinſon adds to his deſcription, "this is one of the largeſt and moſt important pieces of the Maſter known to exiſt, and is entirely from his own hand." The ſize and elaborate decoration render it ſo remarkable; the drawing is ſomewhat careleſs, and the general execution inferior to many examples in this, and in other collections.

1633. '55.

TAZZA or Bowl. "*Fruttiera.*" Luſtred ware. "*Majolica.*" St. Francis receiving the Stigmata; landſcape background, to the right a monk ſeated, aſleep, in front of an architectural facade. Painted in colour and luſtred with ruby and gold. Reverſe, foliated ſcrolls, the date 1532, and the initials of Maeſtro Giorgio in ruby. Italian (Gubbio). Diam. $10\frac{3}{4}$ in. Bought, 12*l.*

A ſomewhat haſty and careleſs example, perhaps by M°. Giorgio's own hand. The general arrangement and colouring of the landſcape background is confuſed, the trees exaggerated, and the diſtance badly managed; the luſtre colour has been laid on ſtrongly in large maſſes of ruby on the dreſſes of the two monks, and in the rays of light deſcending from the angel, whoſe wings are alſo of ruby, and again in heightening the ſky and landſcape background, and architecture.

1706. '55.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" A man felling a tree, which is being transformed into a nymph or dryad; another looks on in ſurpriſe, and a dead body, with ſevered head is on the ground; the whole enriched with metallic luſtre. Reverſe, foliated ſcrolls and date in luſtre. Italian (Gubbio). M°. Giorgio. Dated 1533. Diam. $9\frac{1}{8}$ in. Bought (Bernal Coll.), 7*l.* 10*s.*

There is conſiderable vigour in the careleſs drawing of the ſubject, which may have been the haſty work of M°. Giorgio himſelf. On the other hand ſome minute attention has been given to the lights and ſhades on the tree ſtems, and other minor details, perhaps executed by a younger aſſiſtant.

Gubbio.

D.—*Works of the fabrique, and pieces painted by unknown artiſts though bearing the initials of the Maſter.*

7168. '60.

PLATE. "*Bacile.*" Luſtred ware. "*Majolica.*" In the centre a ſhield of arms, on a band within which is the word "Vaſo;" the border in compartments of ſcroll foliage, in ruby and gold luſtre, with blue outlines and ſhading. Reverſe, yellowiſh white enamel. Italian (Gubbio). About 1510. Diam. $11\frac{3}{4}$ in. Bought (Soulages Coll.), 30*l.*

An early piece of the Giorgio fabrique.

534. '65.

CANDLESTICK. Luſtred ware. "*Majolica.*" The form and deſign adapted from the damaſcened bronze candleſticks of Oriental and Venetian workmanſhip of the 15th or 16th centuries; a belt of interlaced ſtrap work, encloſing ruby flowers on dark blue ground, encircles the foot. Italian (Gubbio). Perhaps by Maeſtro Giorgio. About 1520–30. H. 5 in., diam. 8 in. Bought (Soulages Coll.), 30*l.*

This rare and beautiful piece is an intereſting example of the application of metal work deſign to another material, a method which, although generally fallacious, has, in the preſent inſtance, been ſo varied and modified as to produce an excellent reſult. The glaze of a creamy white and fine texture forms the ground of the tabular foot, the upper face of which is decorated with foliated arabeſques; theſe and all the mouldings and edges are of gold luſtre. The nozzle is unfortunately broken, but the globular ſwelling of the ſtem has a leafage moulding in ruby and gold. A band of dark blue ground, covered by interlacings in white, heightened with gold luſtre, and panelling flowers and ſprays of the richeſt ruby, is the moſt marked and effective feature of the whole. The general effect is one of great richneſs without being glary. The execution has been careful, and it is aſſuredly of the beſt period of the manufacture at Gubbio. If not drawn by the hand of M°. Giorgio himſelf it muſt have been the work of an able artiſt under his ſuperintendence.

3120*a*. '53.

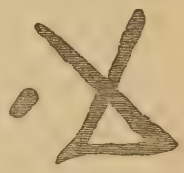
VASE, amphora ſhaped, with ſcroll handles. Luſtred ware. "*Majolica.*" Decorated in bands of foliated arabeſque between raiſed mouldings; outlined, and with flowers in blue, filled in with ruby and gold on the white ground. The foot reſtored. Italian (Gubbio). About 1520. H. 9$\frac{1}{8}$ in., W. 7$\frac{1}{2}$ by 6 in. Bought. (Bandinel Coll.)

A decorative vaſe of good form and ornamentation, the latter having a ſtrong Oriental feeling, derived from the Moreſque pottery or the

engraved metal work of Damaſcus. In the writer's collection is a tazza of ſimilar ſtyle, brilliantly luſtred, and with central medallion of a female buſt. This vaſe has been reſtored in the foot, which was wanting, and part of the handles; the luſtre tints are ſomewhat pale.

519. '65.

VASE with Cover, in the ſhape of a pine cone. Luſtred ware. "*Majolica.*" White ground, touched with green and orange, and with ruby and gold luſtre, the foot enriched with leaf ornament in luſtre on blue ground. Underneath the foot the figure or mark, being the Arabic numeral 4. Italian. (Gubbio or Diruta?) About 1520. H. 10½ in., diam. 6½ in. Bought (Soulages Coll.), 5*l.*



M. Jacquemart ſtates that all theſe pine cone vaſes were made at Diruta, but without giving a ſufficient authority. The preſent example has much more of the character of the Gubbio ware, in the quality and arrangement of the colours, eſpecially on the foot; the luſtre colour has that fullneſs and rich purple tendency, which is ſo frequent to the works of this factory, and never ſeen on authenticated Diruta pieces.

524. '65.

VASE, two-handled. Luſtred ware. "*Majolica.*" Concentric belts of foliated ornament, gadroons and lines in ruby and yellow luſtre on white, outlined and ſhaded in blue. Italian (Gubbio). About 1520–30. H. 6½ in., W. 7 in. Bought (Soulages Coll.), 15*l.*

A vaſe of elegant form derived from the antique, and partaking of the Crater and the Amphora. The decorations are harmoniouſly blended, but the luſtre pigments have not acquired their full force in the firing; of the fabrique, if not by the hand, of M°. Giorgio.

527. '65.

JUG. "*Meſciroba.*" Luſtred ware. "*Majolica.*" With trefoil lip and ſcroll handle. Painted with zones of ſcroll foliage in ruby and gold luſtre, on white ground, lined and ſhaded with blue. Italian (Gubbio). About 1525. H. 9¾ in., W. 6½ in. Bought (Soulages Coll.), 30*l.*

A richly covered and brilliant example of the Giorgio works, the luſtre colours nearly concealing the ground. It is worthy of remark that the upper and lower zone of ornament, conſiſting of a wreath of ovals, intended to repreſent conventional flowers, preciſely correſpond with that ſo uſually occurring on the two-handled vaſes and plateaux will have been aſcribed to the Diruta fabrique (Nos. 413, 503, 245, &c.). This, doubtleſs, was an ornament in vogue at the period, but may with ſome probability be regarded as connecting ſuch pieces with the Gubbio factory.

8887. '63.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" In the ſunk centre is a roſette from which the foliated ornament of the border radiates; the whole luſtred with gold and ruby, outlined and ſhaded with blue on a white ground. Reverſe, concentric lines in ruby. Italian (Gubbio). About 1520. Diam. 9⅜ in. Bought (Soulages Coll.), 10*l.*

A ſomewhat early piece from the "botega" of Maeſtro Giorgio, which has become warped in the baking; the luſtre tints in ſome places have failed in the firing, one of the leaves on the border, which ought to have been like the reſt of golden luſtre, remains yellow, and without metallic reflection; the reducing ſmoke of the furnace has failed to affect this part, and the original colour of the pigment remains. The decoration is good, and rather Oriental in character. A triple hillock ſurmounted by a ruby dot, which occurs on each leaf, may have reference to the Chigi family of Rome, whoſe armorial bearings are ſomewhat ſimilar.

8893. '63.

PLATE, with deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" In the medallion centre a label is inſcribed, "Viva." The hollow "cavetto" of the plate is grounded with gold luſtre, and the wide border decorated with oblique radiating leaves; the whole outlined and ſhaded in blue, filled in with golden luſtre nearly covering the ſurface, and heightened with circles and touches of ruby. Reverſe, concentric lines in ruby. Italian (Gubbio). About 1520. Diam. 10⅜ in. Bought (Soulages Coll.), 20*l.*

A richly luſtred example of the more ordinary wares of the Giorgio fabrique; probably one of thoſe made for general purchaſers. This may have been uſed as a birthday preſent.

7679. '61.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre an eſcutcheon of arms, with landſcape background, in a ſunk hollow of golden luſtre; wide border of running leaf pattern, "a foglie," in yellow and ruby luſtre, outlined and ſhaded with blue on white ground. Reverſe, ſcrolls and interlaced knot patterns in luſtre tints. Italian (Gubbio). Fabrique of Maeſtro Giorgio. Initialed and dated 1525. Diam. 14 in. Bought (Soulages Coll.), 40*l.*

A fine bold ſpecimen, probably painted by one of the art workmen of M°. Giorgio's fabrique, and luſtred under his ſuperintendence. The golden tint has a ſtrong orange colour, when the light ſo falls upon it as not to ſhow its metallic effect. The ruby is very brilliant. It is of the beſt period of the art.

8935. '63.

DEEP Plate. "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre are claſped hands, a fire beneath, and a heart pierced by an arrow above; the border

of raiſed oak leaves and fruit on white ground, outlined and ſhaded with blue; the whole luſtred in gold and ruby. Reverſe, plain. Italian (Gubbio). About 1520–30. Diam. 8½ in. Bought (Soulages Coll.), 6*l.*

A good bright example of one of the "fede" gift plates, probably preſented on the occaſion of the betrothal, with preſerved fruits or other ſweets.

8906. '63.

TAZZA or Bowl. "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre the ſacred monogram in relief, ſurrounded by rays; border of raiſed acanthus leaves, alternating with pellet-ſhaped fruit; the relief ornament is outlined in blue, and grounded on gold and ruby luſtres, on a white ſurface of great purity. Reverſe, concentric lines of ruby luſtre. Italian (Gubbio). About 1520–30. Diam. 8¾ in. Bought (Soulages Coll.), 35*l.* (See *vignette.*)

Mr. J. C. Robinſon in the Catalogue of the Soulages Collection ſays, "This exquiſite little piece exhibits the full power obtainable by

the introduction of the luſtre tints, in a degree, perhaps, unſurpaſſed by any other example in the collection; the yellow luſtre has a full rich golden tone, and the ruby a pure vivid red, peculiar to this ſpecimen. It is evident that the perfection of the pigments here ſeen is in great meaſure due to the fine quality of the enamel glaze on which they are applied. The entire arrangement of the ornamentation, moreover, ſhows a perfect appreciation of the decorative uſes of the luſtre colours; and on the whole, although evidently manufactured in an expeditious manner as an object of commerce, this ſpecimen is a maſterpiece of the Ceramic art. It is difficult to determine whether it is by the ſame hand as the many ſpecimens of nearly ſimilar deſign; if ſo, it muſt evidently be regarded either as an iſolated inſtance of unuſual perfection, or as one of a more coſtly claſs, which, from its comparative limited manufacture, has now become very rare." Although we conſider this eulogium ſomewhat ſuperlative, there can be no doubt that this is an exceptionally fine ſpecimen of its kind, of which No. 3266 is a more ordinary example. They were formed in moulds, of which a deſcription and drawing is given in the work of Piccolpaſſo, and were called *ſmartellati* and *ſcannellati*. A ſimilar and equally fine ſpecimen in the collection of Mr. J. Henderſon, is dated 1530. Moulded works in rilievo, but without luſtre, were produced at Caſtel Durante and at Faenza, decorated with arabeſques frequently "*a quartiere*," and of which Nos. 8895, 8943, 8902, &c., are examples.

3266. '56.

TAZZA or Bowl. "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" Monogram of Chriſt in the centre, border of acanthus leaves alternated with pellets, in relief; outlined blue, filled in with ruby and gold luſtres. Reverſe, concentric lines of luſtre. Italian (Gubbio). About 1520–30. Diam. $9\frac{3}{8}$ in. Bought, 10*l.*

Another example of the pieces formed in a mould, but very inferior in quality and richneſs of the luſtre pigment. It is difficult to aſſign an exact date to theſe pieces, as the ſame moulds probably remained in uſe during ſeveral years.

8902. '63.

TAZZA. "*Fruttiera.*" Embossed and lustred ware. "*Majolica.*" In the centre a golden heart in the midst of ruby flames, transfixed by a dart and dagger, above it two eyes; in the border raised pine cones or leaves of brilliant gold lustre, alternated with flowers in ruby, green foliage, &c. on white ground, outlined and shaded with blue. Reverse, concentric lines of gold lustre. Italian (Gubbio). About 1520–25. Diam. 9⅝ in. Bought (Soulages Coll.), 15*l.*

Apparently a very early specimen of the raised or embossed ware produced at the fabrique of Maestro Giorgio. This was probably made for the use of a church dignitary or monastic establishment. The heart being perhaps intended for that of the Virgin Mary, burning though pierced, sustained and watched over by the all-seeing eye above. This subject is frequently found on objects for religious use, and sometimes is the emblem of the order of the Sacred Heart. It is variously treated and is indeed occasionally mistaken for the burning or the wounded heart emblematic of love, as represented on many of the lover's gift-plates. It occurs sometimes crowned, and has frequently been mistaken when engraved on rings and other objects for the Douglas heart, the armorial bearing of that family. (See No. 2558, p. 84, Nos. 8944 and 844.)

8889. '63.

TAZZA Plate. "*Confettiera.*" Raised and lustred ware. "*Majolica.*" In the centre a raised figure of St. Francis receiving the Stigmata; border of raised pine cones, figs, and flowers, with foliated ornament in lustre, outlined and shaded in blue on the white ground. Reverse, without ornament. Italian (Gubbio). About 1530. Diam. 8 in. Bought (Soulages Coll.), 15*l.*

A good specimen of a numerous product of the Gubbio factory, ascribed, with some doubt, to the master who signs with an N. No. 8902 is an earlier example of the class. They were formed in moulds made of plaster of Paris, upon which the rolled clay was pressed by the fingers, and finished externally on the wheel.

529. '65.

CAUDLE Cup. "*Ongareſca.*" One of a ſet of pieces fitting together and known as "Vaſi puerperali." Luſtred ware. "*Majolica.*" In a medallion at the bottom of the cup is a cupid ſtanding near a large vaſe, on blue background; the reſt of the interior of the piece being grounded in gold luſtre; the exterior painted in ſplayed compartments, with ſcale work and foliated ornaments, "*a quartiere*;" the circular centre with the letter A. Ruby and yellow luſtres on white, outlined and ſhaded with blue. Italian (Gubbio). By Maeſtro Giorgio? About 1520–30. H. 3 in., diam. 6¼ in. Bought (Soulages Coll.), 5*l.*

This is one of a ſet of pieces which fitted into each other ſo as to form one vaſe; they were called "Vaſi puerperali," being generally preſented to ladies on their accouchement. They are accurately and naïvely deſcribed in the work of Piccolpaſſo and have been referred to in the Introductory notice. The letter A is doubtleſs the initial of the owner. It is much to be regretted that no complete ſet of theſe veſſels has been preſerved to our time.

773. '65.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" Around a ſunk medallion, bearing a female profile buſt, are compartments of foliated ornaments, "*foglie a quartiere.*" The outlines and ſhades are of dark blue, filled in with luſtre colour on the white ground. Italian (Gubbio). About 1520–30. Diam. 10⅝ in. Bought (Soulages Coll.), 10*l.*

A bold richly luſtred ſpecimen of probably one of the more ordinary products of the factory directed by M°. Giorgio.

It is hardly to be ſuppoſed that at the period of its greateſt proſperity he could execute with his own hand all that came from his fabrique. We know that he had aſſiſtants in his brothers Salimbene and Giovanni; but unfortunately we have no means of determining their individual works. The maeſtro would doubtleſs have been engaged himſelf on the more important pieces, and in the general ſuperintendence of the factory.

8937. '63.

PLATE. "*Bacile.*" Luſtred ware. "*Majolica.*" Leaves and ſcrolls on white ground, lined and ſhaded with blue; in the centre, above a chequered ground is the letter B; the whole luſtred with yellow and ruby. Reverſe, ſlight ſcrolls in luſtre. Italian (Gubbio). About 1530. Diam. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 8*l.*

A coarſe inferior piece.

1731. '55.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" Dark blue ground with arabeſques; in the centre a ſhield of arms between the letters M and F. Reverſe, rude ſcrolls in luſtre colours, and date 1531. Italian (Gubbio). Diam. $9\frac{7}{8}$ in. Bought (Bernal Coll.), 10*l.* 10*s.*

A fairly good characteriſtic example of the wares of the Giorgio fabrique, of which many were produced, having this well known border decoration, derived from the Grecian honeyſuckle pattern.

6864. '60.

PLATE. "*Scodella.*" Luſtred ware. "*Majolica.*" Arabeſque or damaſcene interlaced pattern in white, heightened with luſtre tints on a black ground. Reverſe, the uſual foliated ſcrolls, initials of M°. Giorgio, and date 1537. Italian (Gubbio). Diam. 9 in. Bought, 24*l.*

This is a curious ſpecimen, and deſerves ſome attentive examination. The quality of the glaze is ſomewhat different from that of the Gubbio wares; and it will be ſeen that the interlaced pattern has been produced by reſerving the white ground of the piece, and filling in the intervening ſpaces with a black pigment. Theſe ribbons have been further heightened by a thin line of white enamel, *bianco ſopra bianco.* Thus it had probably been finiſhed at the Caffaggiolo or Durantine factory; but further embelliſhment was deſired, and at Gubbio the lines of white enamel on the ribbon interlacings, were traced over with gold luſtre, and the foliated enlargements with ruby. It may be aſſumed that this piece was not painted expreſſly to receive the luſtre enrichment, which was ſuperadded at the Gubbio fabrique, and the then plain reverſe decorated with ſcrolls, the Giorgio initials, and date 1537.

1601. '55.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" Arabeſque border of foliated interlacing in luſtre colours on dark blue ground, and in black on four circular medallions, grounded with green; in the ſunk centre, of gold luſtre, a medallion of cupid holding a fox by the tail, on dark blue ground. Reverſe, concentric lines, the date 1525, and the initials of Maeſtro Giorgio in golden luſtre. Italian (Gubbio). Diam. 11$\frac{3}{4}$ in. Bought, 20*l.*

An intereſting and beautiful piece. The *rabeſche* decoration, and more particularly the arrangement of the colours, viz., green medallions on a dark blue ground, ſhow how much the Italian artiſt was influenced by the productions of the Eaſtern potters, as ſeen in the Damaſcus and Perſian wares. The green medallions might indeed have been directly copied from an oriental piece. The interlaced pattern and the brilliant luſtre are remarkable; the drawing of the cupid haſty but effective. It is of the good period of the Giorgio

fabrique, 1525, and was probably a love gift, the fox perhaps alluſive to ſome family emblem, or the nic-name of the giver. Although bearing his initials, we have ſome heſitation in aſcribing this piece to Mº. Giorgio's own hand.

7691. '61.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" In the centre a cupid, with ruby-luſtred drapery on a ground of yellow luſtre; the border of ſcroll-palmette and interlaced knot ornaments, *a rabeſche*, in luſtres on blue ground. Reverſe, foliated ſcroll ornaments and concentric circles all in brilliant luſtre. Italian (Gubbio). Signed "Mo. Go. da Ugubio," and dated 1526. Diam. 10¼ in. Bought (Soulages Coll.), 50*l.*

Mr. J. C. Robinſon remarks, "This beautiful ſpecimen, executed in a year in which the maſter ſeems to have attained to the ſummit of his powers, is remarkable for the profuſion and brilliancy of the luſtre tints, no leſs than for its unuſually careful and finiſhed manipulation." Notwithſtanding this eulogium and the ſignature and date, we have ſome heſitation in aſcribing it to Giorgio's own hand. The drawing and expreſſion of the cupid are vigorous and artiſtic. The plate No. 1632 is probably by the ſame, and is ſimilarly ſigned and dated. Nos. 1601 and 7685 are in the ſame manner.

1632. '56.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" Arabeſque border, palmette pattern in luſtre colours on dark blue ground. Centre, on ruby ground, a cupid holding an oak branch in griſaille. Italian (Gubbio). Signed in full by Maeſtro Giorgio, and dated 1526. Diam. 11 in. Bought, 19*l.*

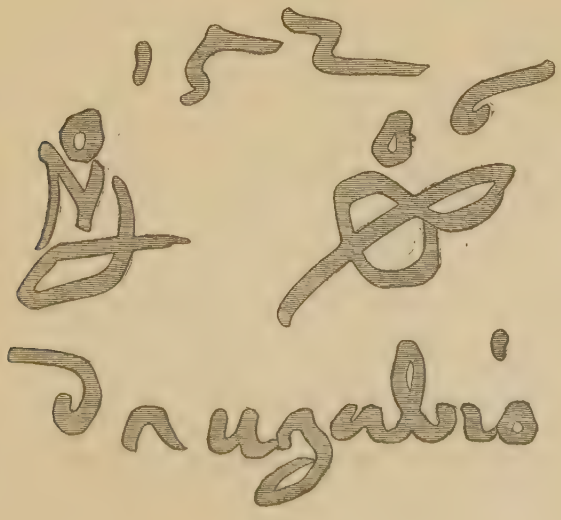
The fabrique of Mº. Giorgio was at its greateſt perfection at this time, and although not a fine example of the period from an accident to the luſtre colours in the furnace, its ſtyle of decoration is excellent. It is an "amatoria" or love token. The cupid clings to a young branch of an old oak ſtem, perhaps alluſive to ſome member of the Della Rovere family. The palmette border was much uſed on plates of this kind. Although ſigned in full by Mº. Giorgio, we have conſiderable doubts of its having been executed by his hand. No. 7691,

ſimilarly ſigned and dated, more nearly approaches to the manner of the maſter. Nos. 1601 and 7685 are perhaps by the ſame artiſt as the preſent piece.

7685. '61.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" The hollow "cavetto" of the plate grounded with gold luſtre; on the central medallion, cupid ſwinging on a tree, in griſaille on dark blue ground; "*rabeſche*" border of ſcroll and palmette ornament, richly luſtred with gold and ruby on blue ground. Italian (Gubbio). Signed "Mo. Go. da Ugubio," and dated 1526. Diam. 11½ in. Bought (Soulages Coll.), 40*l.*

The painting is in all probability by the ſame hand as Nos. 7691, 1632, and 1601, and although ſigned with the name of M°. Giorgio, may have been actually the work of another artiſt. Mr. J. C. Robinſon, in his notice of this plate in the Soulages Catalogue, ſays, "This piece is probably from the hand of M°. Cencio." If however the examples ſigned N are really by that artiſt, there is conſiderable inferiority ſhown in their painting, bearing evidence of a younger and leſs practiſed hand. We are more diſpoſed to aſcribe theſe to ſome unknown painter; perhaps one of the brothers of M°. Giorgio, who may have aſſiſted at this period. The ſame remark may apply to the Nos. 8934 and 8952.



8934. '63.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" St. Sebaſtian tied to a tree; landſcape background, ſky of orange ruby luſtre. Reverſe, ſlight ſcrolls in yellow luſtre. Italian (Gubbio). About 1530. Diam. 8⅜ in. Bought (Soulages Coll.), 30*l.*

A ſomewhat careleſs work, not without power in the expreſſion and treatment of the figure of the martyr, but rudely executed in the landſcape background and general finiſh of the piece. The luſtre, heavily laid on, is not of the moſt brilliant. By the ſame hand and probably a piece of the ſame ſervice as No. 8952.

8952. '63.

TAZZA. "*Fruttiera.*" Luſtred ware. "*Majolica.*" Standing figure of St. Peter, his mantle in dark ruby luſtre, rude landſcape background of blue and gold. Reverſe, ſcrolls in ruby. Italian (Gubbio). About 1530–35. Diam. 10½ in. Bought (Soulages Coll.), 30*l.*

The drawing and general execution of this piece is careleſs, although the effect of the figure of St. Peter does not want in dignity, and was probably copied from the work of an artiſt of high merit. There is that in it which recalls the manner of Fra. Bartolomeo. The hands and details generally are rudely executed, and the heavy dark blue lines of ſhade, in the folds of the drapery and the landſcape, are very marked. The whole ſky is a blaze of golden luſtre. No. 8934 is by the ſame hand, and in all probability was one of the ſame ſervice. In the collection of Mr. Andrew Fountaine is a ſimilar piece, on which is repreſented the prophet Balaam. Another is in the writer's collection, the St. John, more carefully executed, and upon the reverſe of which is the date 1533.[1] There is no ſignature on theſe pieces. Mr. J. C. Robinſon attributes them to M°. Cencio. (See the remarks on No. 7685.)

[1] This date, the ſurrounding ſcrolls of which have been transformed into an unreadable monogram, is given in the laſt edition of Mr. Chaffers's "Marks and Monograms" at page 66, and wrongly aſcribed to Urbino on the authority of a "Burn MSS."

Gubbio.

E.—*Works of the artiſt ſigning N, and by his aſſiſtants.*

8399. '63.

LATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" The Sacrifice of Abraham, painted in colours, and richly luſtred in gold and ruby. Italian (Gubbio). Signed by M°. Giorgio and dated 1526. Diam. 10¼ in. Bought (Soulages Coll.), 40*l.*

"In the lower part of the compoſition, which comprehends a double action, Abraham is ſeen with a falchion in his hand, purſuing Iſaac, who is endeavouring to eſcape from him; in the upper part the ſacrifice of Iſaac appears about to be conſummated. Richly luſtred, the drapery of Abraham being grounded in a full maſs of ruby, glazed over blue outline and ſhading, which cauſes the luſtre to aſſume a warm purple hue; the piece is probably by the hand of Maeſtro Cencio, Giorgio's ſon." (Robinſon in Soulages' Catalogue.)

502. '65.

DEEP Bowl, on ſtem. "*Piadene.*" Luſtred ware. "*Majolica.*" The bottom of the bowl painted with trophies of arms in luſtre on blue ground; the reſt of the ſurface, both inſide and out, covered with geometrical foliated decoration, gadroon ornaments, and ſcale work patterns in luſtre on white ground, lined and ſhaded with blue; underneath the foot is the ſignature "N." Italian (Gubbio). About 1525–30. H. 4½ in., diam. 8½ in. Bought (Soulages Coll.), 30*l.*

An uncommon ſpecimen both for form and the great intenſity and power of the luſtre tints, the gold being of a deep orange, and the ruby

having a full crimſon colour as well as great brilliancy of "reflet." It is of an early date for the occurrence of the ſignature N, which is placed beneath the ſtem, and is in golden luſtre colour.

7689. '61.

PLATE. Luſtred ware. "*Majolica.*" In the centre a Cupid, clinging to a broken column, on ground of gold luſtre; border of ſcroll and palmette "*rabeſche.*" Reverſe, marginal lines in yellow luſtre, the date 1528, and initials of Maeſtro Giorgio. Italian (Gubbio). Diam. $9\frac{5}{8}$ in. Bought (Soulages Coll.), 30*l.*

The figure of Cupid is ſomewhat coarſely ſketched in a greeniſh grey manganeſe colour; the wing, the beaded belt which holds the quiver, the bow at his feet, and a member of the baſe of the column, are in brilliant ruby, which is varied with gold on the border; it is a piece probably made, painted, and luſtred at the fabrique of Gubbio.

535. '65.

FLAT gadrooned Vaſe. Luſtred ware. "*Majolica.*" In the centre medallion, a Cupid ſeated in an architectural landſcape, painted in griſaille of yellowiſh brown tint; the exterior enriched with guilloche ornaments in yellow luſtre. Italian (Gubbio). About 1525–30. H. $1\frac{3}{4}$ in., diam. 7 in. Bought (Soulages Coll.), 30*l.*

Probably by the artiſt ſigning N., and aſcribed by Mr. Robinſon to Maeſtro Cencio. The form is unuſual and elegant; it is uncertain whether merely an ornamental vaſe, to which a cover belonged, or the lower portion, the "ſcodella" or ſoup baſin, which was ſurmounted by the "ongareſca" (ſee No. 529), of the ſet of vaſes preſented for the uſe of ladies during their accouchement, and known as "Vaſi Puerperali."

522. '65.

SALT Cellar. Luſtred ware. "*Majolica.*" Formed as two hexagonal tables, with ſunk centres, the lower reverſed, and ſupporting the upper by ſix baluſters, between which are alternate open ſpaces and panels bearing a roſe in relief; decorated "*a foglie*," lined blue, and luſtred with ruby and gold. Italian (Gubbio). About 1530. Diam. $6\frac{1}{4}$ in., H. $2\frac{3}{4}$ in. Bought (Soulages Coll.), 12*l.*

A good and intact example, probably painted by the artiſt N. It is reverſible, each face being ſimilar; the hollow centre for the ſalt is entirely of luſtre, which though abundantly uſed all over the ſurface has not taken its moſt brilliant effect in the firing.

526. '65.

VASE. Globular, with loop-ſhaped handles (much mutilated). Luſtred ware. "*Majolica.*" Painted with foliated ſcroll and gadroon ornament in ruby and yellow luſtre on white, lined and ſhaded with blue. Italian (Gubbio). About 1530. H. $4\frac{1}{2}$ in., diam. $6\frac{3}{4}$ in. Bought (Soulages Coll.), 5*l.*

The form is bold and good; the luſtre pigments have not ſucceeded well in the firing, and it has unfortunately been much broken and reſtored.

8903. '63.

TAZZA. "*Fruttiera.*" Luſtred ware. "*Majolica.*" In the central medallion a profile buſt of a man in griſaille, with drapery in ruby and cap in gold luſtre on blue ground;

border of open fir cones and ſcroll foliage in gold luſtre on white ground, ſhaded with blue. Reverſe, ſcrolls and the letter N in ruby luſtre. Italian (Gubbio). About 1530. Attributed to Maeſtro Cencio, the ſon of Maeſtro Giorgio. Diam. 9⅛ in. Bought (Soulages Coll.), 20*l.*

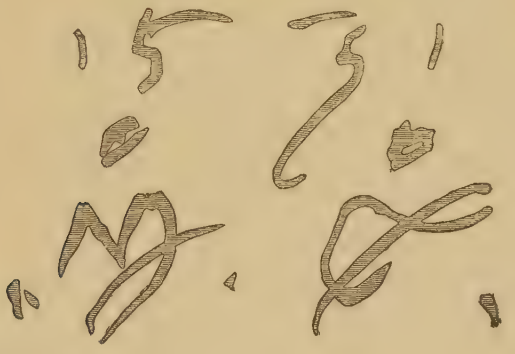
This is a typical early example by a maſter who painted many pieces at the Gubbio fabrique; his work is recognizable, although under the ſignature of M°. Giorgio, as in No. 8908, and he appears to have added the luſtre enrichment to works of the Urbino and other fabriques. No. 8907 was perhaps luſtred by him, and works by F°. Xanto of Urbino exiſt, ſigned by that artiſt, and luſtred by N, who has endorſed them with his initial. We have no proof of Mr. J. C. Robinſon's ingenious ſuggeſtion that the name Vincenzio, that of M°. Giorgio's ſon, was really implied by the letter N, but may accept the reading until more exact information is obtained. This initial is variouſly formed, as may be ſeen on Nos. 8910, 8961, 8895, and perhaps 7690. It has been ſuggeſted that the N may ſtand for Nocera, an outſkirt of Gubbio, on the Via Flaminia, where another furnace may have been erected by M°. Giorgio, or by a rival. The works of this artiſt are always inferior, the drawing crude and coarſe, the colours laid on heavily, and the luſtre pigments applied with ſuperabundant hand, wanting in artiſtic harmony of effect as compared with the works of M°. Giorgio.

8908. '63.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a male profile head in griſaille on gold ground; wide border of groteſque ornaments in griſaille, ſphinxes, cornucopiæ, maſks, ſcrolls, ſtrapwork, &c., heightened with gold and ruby luſtre on blue ground. Reverſe, ſcrolls in luſtre, the date 1531, and initials of Maeſtro Giorgio. Italian (Gubbio). Diam. 9⅛ in. Bought (Soulages Coll.) 50*l.*

Although ſigned with the initials of M°. Giorgio, this piece was not painted by him, but by the maſter who ſigns N; it is one of a numerous

claſs, of which many are in this collection. The typical example, No. 8903, is certainly by the ſame hand as the preſent, which is intereſting as having the ſignature of Giorgio.



8909. '63.

PLATE. "*Tondino*," with deep centre. Luſtred ware. "*Majolica*." In the centre a female profile buſt in griſaille with a ſcroll, on gold ground, inſcribed "Daniella Diva;" wide border of groteſque ornaments in griſaille, birds, cornucopiæ, maſk, arms, &c. heightened with gold and ruby luſtre on blue ground. In the upper part of the border a burning heart, pierced by a ſcroll inſcribed "Oime;" on a ſhield the date 1530. Reverſe, ſcrolls in ruby, the date 1531, and initials of Maeſtro Giorgio. Italian (Gubbio). Diam. 9 in. Bought (Soulages Coll.), 50*l.*

This piece correſponds in ſtyle and date with the foregoing, and is clearly painted by the ſame hand; it is an amuſing example of the "amatorii," or love gifts, the portrait of the fair "Daniella" occupying the "cavetto," and the ſcorching heart of the fond lover ſighing "oimè," "woe is me," between two doves above. The head-dreſs of the lady is worthy of remark. This, or another plate of correſponding deſign, is deſcribed by Paſſeri.[1]

[1] Iſtoria, p. 44, ed. 1857.

8452. '63.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" In the centre a female buſt portrait, painted in olive griſaille and luſtred on a blue ground, between the initials B. B. in gold luſtre; in the border are circular pools or depreſſions, outlined in the form of figs, grounded in luſtre, with blue ſhading. Reverſe, concentric lines of gold luſtre. Italian (Gubbio). About 1530. Diam. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 40*l.*

The decoration is peculiar, and although effective, can hardly be thought admirable; ſpeaking of the painting, Mr. J. C. Robinſon ſays: "The portrait is executed in the uſual greeniſh grey chiaroſcuro tints, thought to indicate the work of Maeſtro Cencio; the careful drawing and execution would ſeem to denote it to be an early eſſay of the maſter." The face is better executed than many by this hand, but it is low in tone, and coarſe in general effect. It may be perhaps earlier by a year or two than the date to which we have aſcribed it, but there are details of the ornament which denote that 1530 is a near approximation.

8895 '63.

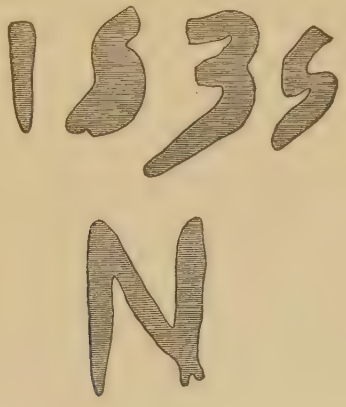
DEEP Plate, or "*Fruttiera.*" Luſtred ware. The centre has a medallion with an Agnus Dei in relief, from which radiate raiſed acanthus leaves in gold, and flowers in ruby luſtre, on white ground, lined and ſhaded with blue. Reverſe, ſlight ſcrolls and the initial in ruby. Italian (Gubbio). About 1530–35. Diam. $9\frac{5}{8}$ in. Bought (Soulages Coll.), 15*l.*

A rather coarſe example of the later period of the Gubbio fabrique, made, painted, and luſtred there, probably by the artiſt who ſigns with the letter N variouſly formed. In general character this approximates to the ſubſequent pieces of the fabrique executed by M°. Preſtino or Pereſtino.

8910. '63.

TAZZA, or "*Fruttiera.*" Luſtred ware. "*Majolica.*" The head of St. John the Baptiſt in a charger, on a deep blue background diapered with ſcrolls in ruby luſtre; above is a pendant garland of green leaves and fruit, and on one ſide a croſs, and ſcroll inſcribed "ecce-agnus dei." Reverſe, Giorgio ſcrolls, the date 1535, and initial in luſtre. Italian (Gubbio). Diam. 9 in. Bought (Soulages Coll.), 30*l.*

One of the fineſt examples by the artiſt of Gubbio who ſigns with an N. The painting is by the ſame hand as No. 8903, but executed with far greater care and finiſh. The luſtre colours, particularly the ruby, are laid on with the richeſt effect. The diaper ſcrollwork in ruby on the deep blue ground is very effective and harmonious. The outlines of the charger and of the ſcroll and wreath are alſo marked in ruby. The hair is heightened by ruby of a more ſubdued and purple tone.



7687. '61.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" In the centre Cupid with bow and quiver; the border of military trophies on blue ground. Reverſe, rude ſcrolls in ruby luſtre. Italian (Gubbio). About 1535. Diam. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 30*l.*

Another ſpecimen of a ſtock piece of the later period of the Giorgio fabrique, perhaps painted by the ſame artiſt as No. 7690, but with greater freedom. The general effect is bold. The ſcrolls in ruby luſtre on the reverſe, frequently occur on pieces of all periods of the factory.

7688. '61.

FLAT Plate. "*Tagliere.*" Luſtred ware. "*Majolica.*" In the centre a Cupid, with orange drapery, holding a crook or goad in each hand; the border of muſical trophies, outlined and ſhaded in olive brown on a dark blue ground; the whole heightened with luſtre colours. Reverſe, foliated ſcrolls, the monogram of M°. Giorgio, and date 1537 in luſtre pigments. Italian (Gubbio). Diam. 10¾ in. Bought (Soulages Coll.), 30*l.*

A late and rather coarſe example, perhaps by ſome workman employed in the factory. This was doubtleſs one of the uſual ſtock pieces made for ſale to ordinary cuſtomers, on which the work of "prentice hands" was employed. The luſtre colours are brilliant, and the plate in perfect preſervation.

8961. '63.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre the letter A, ſurrounded by foliage, lined with blue, and luſtred in gold; the border of obliquely radiating ornaments, in gold and ruby luſtre and blue. Reverſe, rude ſcrolls in luſtre, and the mark. Italian (Gubbio). About 1535–40. Diam. 9¼ in. Bought (Soulages Coll.), 5*l.*

An inferior piece of the later period of the fabrique, and chiefly intereſting as bearing a mark at the back, which, although it may be intended for an N careleſſly formed, may equally repreſent the letter V with a "paraphe" acroſs the firſt limb. The luſtre colours have not taken well in the fire, but both ruby and gold may be diſtinguiſhed.

7690. '61.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre Cupid, with a bow painted in griſaille on ruby ground; border of ſcroll ornament in ruby and gold luſtre on blue. Reverſe, ſigned, and decorated with ſpiral ſcrolls in luſtre. Italian (Gubbio). About 1550. Diam. $9\frac{7}{8}$ in. Bought (Soulages Coll.), 25*l.*

The ſignature or letter at the back may be an N or a V with a paraphe, and is clearly the ſame as that on No. 8961. The decoration of the piece in general effect of luſtre colours is good, but the drawing of the Cupid is inferior. The high lights are coarſely rounded by hard lines of white enamel. The ſtyle of colouring is different from many of thoſe pieces aſcribed by Mr. J. C. Robinſon to Vincenzio, and indeed to ſeveral pieces marked with the N, and which are moſtly painted in a low olive brown tone. The occurrence of the mark, which may be conſidered as a variety of the N, would however lead to the belief that they may be the work of the ſame artiſt when young. The manner is ſeldom ſeen but on "amatorii" pieces of late date, with cupid centres, which were probably always "in ſtock" for immediate and chance demand. Mr. J. C. Robinſon may probably be right in aſcribing them to another hand, "in imitation of the manner of Cencio, but much feebler in deſign." On a plate with cupid centre, by the ſame hand, and ſimilar border, in the writer's collection, the N is more diſtinctly formed than in either of theſe examples.

1705. '55.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" The ſtory of Romulus and Remus ſuckled by the Wolf. Shepherds on the banks of Tiber, which flows beneath; Rome in the diſtance, heightened with metallic luſtre. Reverſe, foliated ſcrolls of luſtre. Italian. Luſtred, and perhaps painted, at Gubbio. About 1530–40. Diam. $10\frac{1}{2}$ in. Bought (Bernal Coll.), 10*l.*

The colours of this piece ſeem to have ſuffered in the fire, and have taken a ſmoky tint; the luſtre alſo has not ſucceeded to any effective degree. The painting of the figures is in the ſtyle of No. 7690.

8888. '63.

TAZZA Plate. "*Fruttiera.*" Raiſed and luſtred ware. "*Majolica.*" In the centre is the figure of St. Sebaſtian in relief, ſurrounded by a border of raiſed pine cones and circular boſſes, luſtred with deep yellow and ruby, and rudely outlined and waſhed with blue, on white ground. Reverſe, ſlight ſcrolls in luſtre. Italian. (Gubbio?) About 1530–40. Diam. 10¼ in. Bought (Soulages Coll.), 15*l.*

A coarſe *ſmartellato* piece of the late period of the fabrique.

Gubbio.

F.—*Works by other Painters, at other fabriques, and ſubſequently luſtred at Gubbio.*

8886. '63.

AZZA Plate. Form "*Fruttiera.*" Luſtred ware. "*Majolica.*" Buſt portrait of a young girl, on a deep blue ground powdered with luſtre ſtars, and with the inſcription, "Amaro chi me amara" (I will love him, who will love me) in luſtre. Reverſe, plain. Italian. (Urbino? luſtred at Gubbio.) About 1530–40. Diam. 10⅜ in. Bought (Soulages Coll.), 100*l.*

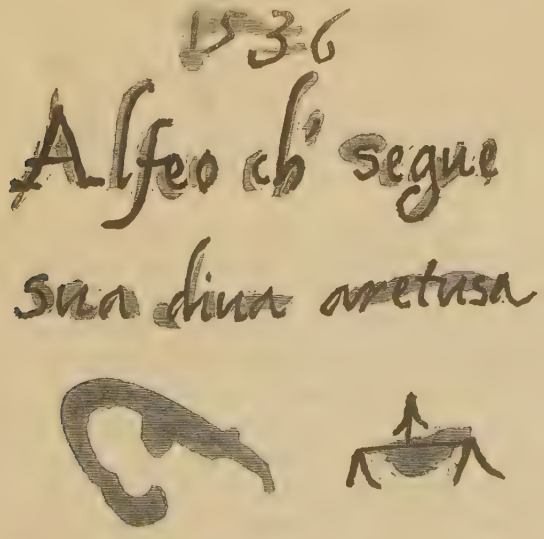
Mr. J. C. Robinſon, in the Soulages Catalogue, writes (p. 20, No. 19): "This beautiful piece is by an artiſt who appears to have ſpecially devoted himſelf to painting portraits for this deſcription of piece ('Majolica Amatoria'), intended as lovers' preſents; there is as yet no clue to the name or 'locale' of this able painter." We believe that the painter of this and of many others of theſe portrait tazze was an artiſt working at Urbino or Caſtel Durante. The greater number are without luſtre decoration, that extra enrichment being only occaſionally

adopted. There is neither date nor ſcroll work on the reverſe, and it may have been painted between 1530 and 1540, and ſubſequent enrichment being executed at Gubbio under Maeſtro Giorgio, or more probably the artiſt ſigning N. The luſtre colours are of great brilliancy, and admirably diſpoſed to heighten the folds and trimmings of the dreſs; the hair is richly golden, and the lower lip has a touch of ruby to enhance its charms. The yellow colour is very ſtrong, but the ruby has failed in the firing and ſcarcely ſhows upon this piece. The foot has been broken away.

4726. '59.

TAZZA. "*Fruttiera.*" Luſtred ware. "*Majolica.*" Arethuſa eſcaping from the purſuit of Alpheus. Reverſe, dated 1536, with a mark, and inſcribed "Alfeo ch' ſegue ſua diua aretuſa," all in blue, touched with luſtre; the Gubbio ſcroll ornament in yellow and ruby. Italian (Urbino, luſtred at Gubbio). Diam. $10\frac{3}{8}$ in. Bought, 40*l.* 6*s.* 3*d.*

Another example of the painted work of another artiſt and fabrique, ſubſequently luſtred at that of Gubbio. The date, the inſcription of



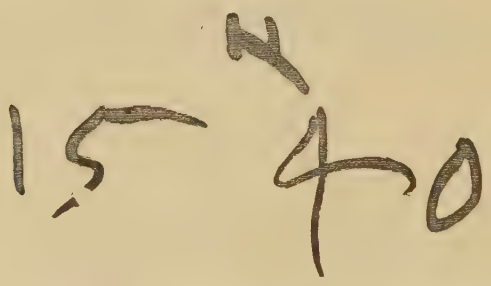
ſubject, and the painter's mark, are all in blue. In the Louvre (Campana, G. 318) is a piece with a ſimilar mark and date (Marks. Gubbio. No. 25), and for another ſee Urbino. They are all apparently by the

ſame hand; coarſe and careleſs in the colouring and drawing, over which the luſtre colours are applied with equal want of refinement; theſe were probably added in the fabrique of Maeſtro N.

8398. '63.

PLATE. "*Fruttiera*" or "*Bacino.*" Luſtred ware. "*Majolica.*" Subject from the hiſtory of Jaſon. Reverſe, foliated ſcroll ornaments in luſtre colours, with a letter, probably N blurred, and the date 1540. Italian (Peſaro or Urbino, luſtred at Gubbio). Diam. 10⅛ in. Bought (Soulages Coll.), 25*l.*

Mr. J. C. Robinſon, in the Soulages Catalogue, page 18, No. 17, remarks, "This is one of a numerous claſs of works, all apparently by the ſame hand, and as evidently imitations of the ſtyle and technical peculiarities of Giorgio. The preſent example, and indeed the ſpecimens generally, are richly decorated with the ruby and yellow luſtres,

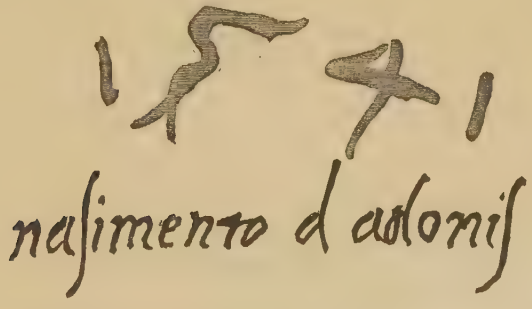


the former tint being, perhaps, heavier and leſs brilliant than that of M. Giorgio. In the abſence of any direct clue to the origin of theſe pieces, it is conjectured that they were the production of ſome ſcholar or workman of Giorgio, who had ſucceeded in diſcovering the ſecret of the luſtre colours. *It is moſt likely that the place of their manufacture was Gubbio;* they are always coarſer in deſign and ruder in execution than the genuine works of the maſter, and even when not initialed by the N, on the reverſe of the pieces, may be diſtinguiſhed by the peculiarity of the fleſh tints, which are heavily outlined or ſhaded with deep olive, and crudely heightened in the lights with white enamel." We cannot quite agree in this opinion, believing them rather to have been the produce of another fabrique, luſtred at Gubbio; the more ſo as this was probably painted by the ſame hand as No. 8899.

8899. '63.

TAZZA or "*Fruttiera.*" Luſtred ware. "*Majolica.*" The birth of Adonis; compoſition of ſeven figures in a landſcape. Reverſe, the uſual ſcroll ornaments, the date 1541, in ruby luſtre, and the inſcription "naſimento d adonis" in black. Italian (Peſaro or Urbino, luſtred at Gubbio). Diam. 11 in. Bought (Soulages Coll.), 30*l.*

We quote from the Soulages Catalogue, quite agreeing with Mr. Robinſon's remarks, that "this ſpecimen is one of the claſs of pieces already alluded to, as having been luſtred in the 'botega' of Maeſtro Giorgio for the artiſts of other manufactories. The ſubject repreſents the birth of Adonis, compoſition of ſeven figures in a landſcape, occupying the entire ſurface of the piece. The painting, though expeditious, is maſterly, and the colour is unuſually rich and harmonious. Reverſe, the uſual ſcroll ornamentation, the date 1541 in ruby, and the



inſcription 'Naſimento d' Adonis' in black—the latter, as uſual, written by the painter of the piece." The artiſt may have been a pupil or imitator of F. Xanto, and working at the Peſaro or Urbino fabrique; the piece has ſome affinity to an example in the writer's collection, bearing the mark No. 39. The plates Nos. 8901, 8896, and 8398, are probably by the ſame hand.

8896. '63.

PLATE. Luſtred ware. "*Majolica.*" The ſtory of Narciſſus; compoſition of ſix figures in a landſcape, heightened with luſtre colours. Reverſe, the uſual ſcrolls of

the Giorgio fabrique. Italian (Peſaro or Urbino, luſtred at Gubbio). Dated 1539. Diam. 11¼ in. Bought (Soulages Coll.), 30*l.*

The painting of this piece is not of the Giorgio fabrique, but was probably executed at Peſaro or Urbino. The landſcape background, characteriſtic of Umbrian ſcenery, with a town and mountain in the diſtance, is very elaborate; the glow of the ſun's rays from behind a mountain is given with good effect in the golden luſtre colour.

The foliated ſcroll work of the reverſe in gold and ruby is frequently found upon fine pieces of this period luſtred at Gubbio, and in all reſpects this is an important example of the ſucceſsful application of the luſtre tints to the painting of another hand. No. 8398, which was luſtred by the artiſt ſigning N, was probably painted by the ſame hand as the preſent piece. (See alſo Nos. 8899 and 8901.)

8901. '63.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica iſtoriata.*" Allegorical ſubject. Landſcape background, luſtred. Reverſe, rude ſcrolls in luſtre. Italian (Peſaro or Urbino, luſtred at Gubbio). Diam. 10¼ in. Bought (Soulages Coll.), 15*l.*

A female, ſeated, is converſing with a man habited in the coſtume of the ſixteenth century, and holding a halberd. Various animals, a horſe, bull, dragon, peacock, &c. are advancing towards the pair. Three other pieces, all of which were acquired from the Soulages Collection, appear to have been painted by the ſame hand, much in the manner of the more careleſs works of Franceſco Xanto, and indeed they may have been by one of his pupils or an imitator of his ſtyle. Peſaro or Urbino was the probable place of their production, although Mr. J. C. Robinſon aſcribed them to an artiſt of Gubbio, at which latter fabrique there is little doubt that they received the luſtre colours. (See Nos. 8398, 8896, and 8899.)

8962. '63.

PLATE, with deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a trophy of arms on pale ruby ground; border of trophies in griſaille on blue ground,

luſtred with yellow and ruby. On two labels are reſpectively inſcribed A · M · and S · P · Q · R. Reverſe, ſcrolls and the initial in ruby. Italian (Caſtel Durante? luſtred at Gubbio). About 1535. Diam. 9¾ in. Bought (Soulages Coll.), 10*l.*

An example of the ſtyle of decoration termed by Piccolpaſſo "trofei," conſiſting of arms, muſical inſtruments, &c., grouped together or tied by ribbons. The letters S. P. Q. R. are merely ornamental, referring to thoſe on the ancient Roman ſtandard, and meaning, "Senatus Populuſque Romanus." The initials A. M. on the other ſcroll are probably thoſe of the owner; it is one of thoſe plates uſed to hand confetti or preſerved fruits, and perhaps a gift piece. Whether the faſhion and painting were executed at Gubbio, may be queſtioned; there is much affinity with the products of Caſtel Durante, and it was probably from that fabrique, ſubſequently enriched with the luſtre colour at Gubbio. The mark, which is in ruby luſtre, as ill reſembles an N as a V.

8894. '63.

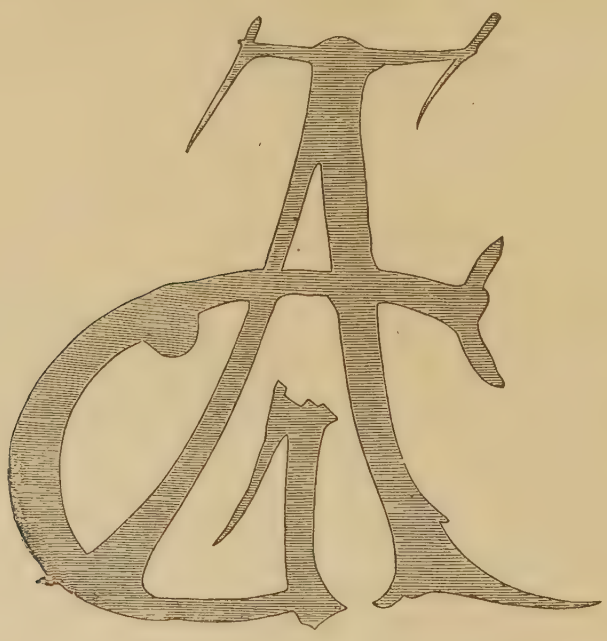
PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" Perſeus and Andromeda. Reverſe inſcription in blue, "Perſeo e Andromeda," and Gubbio ſcrolls in luſtre. Italian. (Probably made at Caſtel Durante, and luſtred at Gubbio.) About 1540. Diam. 10½ in. Bought (Soulages Coll.), 30*l.*

"This piece is clearly in the category of the works believed to have been luſtred by Maeſtro Giorgio for an outlying maſter or fabrique. The ſtyle of the piece, irreſpective of the added enrichment in luſtre, is ſomewhat ſingular, the drawing of the figure is unuſually careful and correct, the colouring feeble and diſcordant, the fleſh being ſimply ſhaded in browniſh yellow, heightened with a cold heavy white enamel, whilſt the rock to which Andromeda is tied is painted with patches of intenſe black colour and raw orange, forming a violent contraſt with the delicate tints of the nude figures. Certain peculiarities ſeem to point to Caſtel Durante as the locality of production of this piece; but, on the other hand, the work has every appearance of having been originally executed with a view to receive

the luſtre decoration, which is applied with judgment and unuſual care—to a certain extent correcting the patchy effect previouſly noticed." —J. C. R.

520. '65.

PLAQUE or Tile. Luſtred ware. "*Majolica.*" St. Jerome ſeated in a rocky landſcape. Reverſe, a large initial monogram, compoſed of A and G, in luſtre colour. Italian. (The painting aſcribed to Orazio Fontana of Urbino, and luſtred by M°. Giorgio at Gubbio.) About 1540. H. 6½ in., W. 5 in. Bought (Soulages Coll.), 60*l.*



We quote the remarks made upon this important ſpecimen by Mr. J. C. Robinſon, on firſt introducing it to notice in the "Catalogue of the Soulages Collection," page 63, No. 119. He writes :—"This exquiſite little ſpecimen, apart from the fine execution of the deſign and the brilliant enamel glaze and colours, has a particular intereſt from the ſignature at the back, which, although hitherto unknown, is believed

to be that of Maeſtro Giorgio. It conſiſts of a large interlaced monogram of a G and an A (Giorgio Andreoli), in gold luſtre; the deſign is ſlightly touched with luſtre in the uſual manner of Giorgio's wares, and was in all probability ſo enriched in his 'botega;' but the painting itſelf was certainly not executed by him. It is far more maſterly than any of his productions; and the writer has no heſitation in expreſſing his belief that it is the work of Orazio Fontana—a compariſon with the initialed pieces, really from the hand of Orazio (in the Louvre, Britiſh Muſeum, and Mr. Fountaine's Collection), he thinks will bear him out in this opinion. The fact of Giorgio having ſigned works executed by other maeſtri is notorious; but it is certainly ſomewhat ſingular that he ſhould have ſo oſtentatiouſly taken the credit of this fine work, as, ſuppoſing the monogram on the back really to be his, would ſeem to be the caſe.

"The monogram, however, is ſo much more carefully executed and altogether ſo different from the uſual haſty curſive character of the Giorgio ſignature, that the author can ſcarcely bring himſelf to believe that it was really traced by his hand, and would ſuggeſt that it was, in fact, affixed to the piece by Orazio himſelf, out of compliment to the well-known Gubbio Maeſtro, and that the piece was both painted and luſtred by Orazio in the 'botega' of Giorgio. In ſupport of this theory, he would remark, that the colouring of the piece, though extremely harmonious and powerful, is ſomewhat colder and blacker than in Orazio's uſual performances, approximating in this reſpect, indeed, to the prevalent greeniſh-grey tones of Maeſtro Giorgio. To all appearance, it was executed at an earlier period than the beautiful ſmall plate (No. 57 in this collection), alſo attributed to O. Fontana (dated 1549), and it is preſumable that the plaque was painted before he (Orazio) had eſtabliſhed a 'botega' on his own account.

"An examination of the plate is calculated to throw ſome light on the preſent piece. It (the plate) was beyond all queſtion luſtred in the fabrique of Giorgio, and if the ſtyle of application of the luſtre decoration to the painted ſubject, as compared with that of the plaque, be particularly noticed, a marked difference between the two will be immediately perceived tending to ſupport the hypotheſis that the luſtring of the plaque was by the painter (Orazio) himſelf.[1] On the plate

1 "Although it is aſſumed that Orazio actually applied the luſtre pigment to this ſpecimen, it is not neceſſarily to be inferred that he was acquainted with the ſecret of its compoſition; the great probability is, that he was not: documentary evidence, indeed, exiſts, which is almoſt concluſive on this point."

the luſtre is applied without feeling or intelligence, in the uſual coarſe mechanical ſtyle of the Giorgio fabrique, whilſt in the plaque, on the contrary, its uſe is ſparing in the extreme, being applied only where it is really calculated to aid the artiſtic effect of the piece, indicating thereby the ſober judgment of an artiſt as oppoſed to the 'clinquant' of the mere manufacturer."

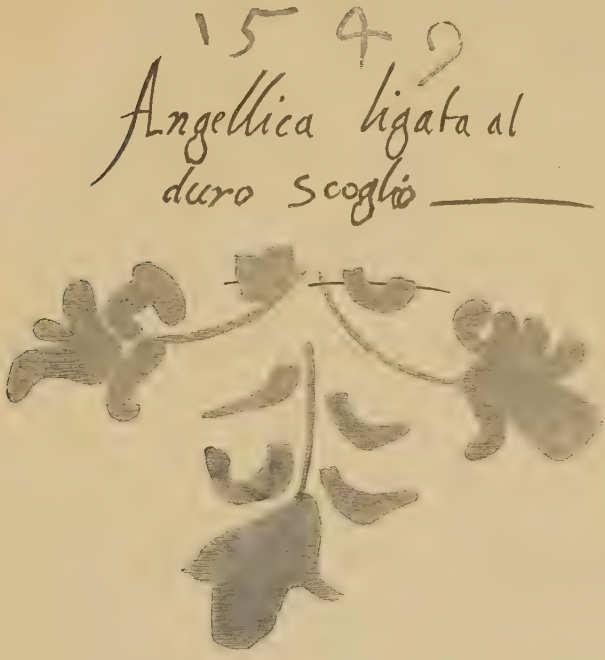
Although M. Jacquemart[1] does not conſider this monogram to be one of Maeſtro Giorgio, he adduces no proof, nor has any evidence been brought forward to diſcredit Mr. J. C. Robinſon's theory which, on the other hand, is abundantly ſupported by facts. That the painting of the plaque is by Orazio Fontana, in his grandeſt and almoſt Titianeſque manner, no one acquainted with the ſigned pieces by that maſter can reaſonably doubt; but whether the luſtre tints, which are of a ſingularly opaleſcent quality, were applied by the more artiſtic bruſh of Orazio or by the hand of Giorgio himſelf, can only be gueſſed at. We learn from Piccolpaſſo that the ſucceſsful firing of the luſtred pieces was a matter of conſiderable riſk, and doubtleſs required the practiſed art of an experienced manipulator; it is therefore more probable that, even if the pigments ſupplied by Giorgio were painted on the piece by Orazio Fontana, with the complimentary addition of a monogram, differing entirely from that in uſe at his brother artiſt's ſtudio, the firing of the piece was ſuperintended by Andreoli at his own furnace, which it muſt alſo be recollected was of a different conſtruction to thoſe uſed for baking the unluſtred wares of Urbino, &c. Two ſufficient reaſons for the habit, which clearly prevailed, of ſending pieces painted elſewhere, to be luſtred at Gubbio.

8907. '63.

PLATE. "*Tagliere.*" Luſtred ware. "*Majolica.*" Angelica delivered from the monſter by Ruggiero; from the ſtory in Arioſto. Reverſe, foliated ſcrolls, and date 1549, in ruby luſtre. Inſcription, "Angellica ligata al duro ſcoglio," written in blue by the painter. Italian (probably painted by Orazio Fontana of Urbino, and luſtred at Gubbio). Diam. $9\frac{1}{4}$ in. Bought (Soulages Coll.), 60*l.*

[1] "Merveilles de la Céramique."

" In the centre Angelica is ſeen bound to a rock, whilſt a huge monſter, admirably drawn and coloured, apparently arreſted in its advance, turns towards Ruggiero, who is deſcending to the attack on a hippogriffin ; on the oppoſite ſide is a galley with three figures, and in the background rocky iſlands in the ſea, with the ſun riſing."



There can be no doubt that the ſubject of this elegant plate was painted by Orazio Fontana of Urbino, and there is alſo every reaſonable probability that the luſtre pigments were applied at the Gubbio furnaces. We have the true artiſtic feeling, both in the details, and the breadth of effect in the colouring, which is ſo remarkable in the finer works known to be by Orazio, and which are ſo manifeſt in the plaque No. 520 ; but in the preſent inſtance the luſtre pigments have been applied more profuſely, though by a leſs judicious hand. The date 1549 is late for the uſe of theſe enrichments, and, indeed, this is one of the lateſt dated examples on which they occur ; probably the ſucceſſor of M°. Giorgio, Vincenzio, was then in poſſeſſion of the factory.

272. '71.

PLATE. The ſubject, Palinurus falling from the gallery of Æneas. Painted by Franceſco Xanto. Signed and dated 1545, and richly luſtred.

This example, deſcribed amongſt the works of Xanto in the Urbino fabrique, is merely noticed here, having been luſtred, as we believe, at Gubbio.

Gubbio.

G.—*Works of M°. Preſtino and of the later period.*

8948. '63.

OWL or Saucer. "*Bacinetto.*" Emboſſed and luſtred ware. "*Majolica.*" St. Jerome and the Lion, in relief, outlined in blue on white ground, luſtred with yellow. Italian (Gubbio). Aſcribed to Maeſtro Preſtino or Pereſtino. About 1540. Diam. 6 in. Bought (Soulages Coll.), 5*l.*

8949. '63.

BOWL or Saucer. Emboſſed and luſtred ware. "*Majolica.*" St. Sebaſtian tied to a tree, in relief, outlined in blue on white ground, luſtred with yellow. Italian (Gubbio). Aſcribed to Maeſtro Preſtino or Pereſtino. About 1540. Diam. 6 in. Bought (Soulages Coll.), 5*l.*

"The figures on both are in relief, enriched with pale yellow luſtre, and outlined with blue on white ground. Theſe pieces, types of rather a numerous claſs, are from the hand of Maeſtro Preſtino or Pereſtino, an artiſt of Gubbio, of whom pieces have been noted by the author dating at various periods between 1530 and 1557. The works of this maſter are intereſting as exhibiting a return to the ſtyle of the early gothic maſters of the beginning of the 16th century, the irideſcent luſtre being identical with that of the well-known painters of the bacile amatoria pieces. It is poſſible that Mo. Preſtino's fabrique produced the coarſe late ſpecimens, enriched with the yellow irideſcent luſtre, frequently noticed, and evidently dating far into the 16th century. He is, at any rate, the moſt recent maſter hitherto identified uſing the luſtre colours."—(J. C. R.)

Signed pieces are uncommon (ſee general notice on the Gubbio fabrique and Marks), and it is difficult to aſſign ſome of theſe late relievo pieces with any degree of certainty, as it is believed that they were alſo produced at Diruta. (See No. 1804.)

1727. '55.

CUP or Bowl. Luſtred ware. "*Majolica.*" In the centre a figure of St. Jerome, with the lion at his feet and holding a crucifix, in relief, outlined with blue, the fleſh white; the drapery, beard, nimbus, croſs, and lion, as alſo the earth, in gold luſtre; a backing of dark blue is behind the figure, and buildings outlined in blue and touched with gold. Reverſe, concentric lines of luſtre. Italian (Gubbio). About 1540. Diam. 6¼ in. Bought (Bernal Coll.), 11*l.* 10*s.*

There is a boldneſs of treatment, the dark background throwing out the figure of the ſaint in a remarkable manner, and in the uſe of the luſtre colour upon the drapery, &c., which render this and the ſimilar pieces, Nos. 8948, 8949, worthy of obſervation. The modelling of the figure alſo is not without merit. They are probably the work of Mo. Preſtino.

4381*a*. '57.

BOWL, with ſides gadrooned in rilievo. Luſtred ware. "*Majolica.*" A central medallion bears the ſacred monogram ſurrounded by rays. The ſides are divided by lines into four quarters. In the centre of each, alternately, are a fleur-de-lis and a vaſe; the reſt of the ground ſprinkled with knots, ſcroll-foliage, &c., all being in golden luſtre on the white ground. Italian. (Gubbio?) About 1560. H. $5\frac{1}{4}$ in., diam. 14 in. Bought, 6*l.* 10*s.*

The luſtre has been more ſucceſsfully produced upon this piece than is generally the caſe with thoſe of ſo late a date. The circular diſh ſimilarly decorated (No. 4381) belonged to the ſame ſervice, which was perhaps made for ſome prelate or monaſtic eſtabliſhment of the Florentine territory, from the occurrence of the fleur-de-lis (*giglio*), the emblem of that city. It is difficult to determine accurately when this piece was made. The ware is much like ſome of that produced at Montelupo, while the luſtre pigment reſembles that of Gubbio, to which fabrique we aſcribe it, always with ſome uncertainty, in favour of Diruta.

4381. '57.

PLATEAU, circular. Luſtred ware. "*Majolica.*" The white ground *ſemée* with ſcrolls and fleurs-de-lis; in the centre, on an oval cartouche bordered by rays and having a crown above, are the croſs, the three nails, and the ſacred monogram; edging of concentric lines, all in pale gold and ruby luſtre. Italian. (Gubbio or Diruta?) About 1560. Diam. $16\frac{3}{8}$ in. Bought, 6*l.* 10*s.*

Portion of the ſame ſervice as No. 4381*a*, and perhaps of No. 2609, both of which are of the ſame period and place of manufacture. The latter is doubtful.

2609. '56.

SAUCE Boat. Shell-ſhaped, with foot formed of three inverted ſhells. Luſtred ware. "*Majolica.*" Interlaced arabeſque ornament in ruby and yellow luſtre. Italian. (Gubbio?) About 1560? H. $3\frac{3}{4}$ in., L. 8 in., W. $5\frac{1}{2}$ in. Bought, 2*l.*

An example of the later and degenerated manufacture of the luſtred wares, probably made at Gubbio or by ſome workman who had learnt the manipulation of the pigments at thoſe works. (See Nos. 4381 and 4381*a*.)

CASTEL DURANTE.

LTHOUGH there can be little doubt that Caſtel Durante was one of the earlieſt ſites of the manufacture of enamelled pottery in Italy, as well as one of the moſt fruitful; not only of produce, but of thoſe potters who in their own city, and at other eſtabliſhments founded by them in various parts of Italy, ſpread the fame of the Durantine wares and the Durantine artiſts throughout Europe;[1] it is remarkable that ſo few pieces have deſcended to us, upon which the names of their authors are recorded, or of the "boteghe" in which they were produced. Long liſts are given by Raffaelli and other writers, but to identify the works of their hands is generally denied us, from the abſence of ſigned examples by which their ſtyle can be identified.

From Caſtel Durante came the Pelliparii, who on eſtabliſhing themſelves at the capital city of the Duchy, took the name of Fontana, to which is attached ſome of the greateſt triumphs of their art. "Franceſco," the able painter who probably worked at Urbino and afterwards at Monte Bagnolo near Perugia, was as he ſtyled himſelf "Durantino." A new life ſeems to have been given to artiſtic pottery in Venice by the immigration of a Durantine artiſt Franceſco del Vaſaro in 1545; and even later in the hiſtory, when the independence of the Duchy was oppreſſed and local patronage had waned,—when decadence had declared itſelf in the art,—another potter, M° Diomede Durante, tried his fortune at the eternal city, being joined by the painter Gio. Pavlo Savino, of a recorded family of Durantine artiſts. Others

[1] Piccolpaſſo ſtates, "Buona parte degli maſtri che lavorano in Urbino ſono della "Terra di Durante."

went to France, to Flanders, and Corfu, ſpreading the art, which attained important development at Nevers, at Lyons, and other French centres.

Caſtel Durante, which roſe from the ruins of Caſtel Ripenſe in the thirteenth century, took the appellation of Urbania on being raiſed by him to the rank of a city in 1635, under the reign and in compliment to her native Pope, Urban VIII. It is now a ſmall dull town on the banks of the Metauro, on the poſt-road from Urbino to Borgo San Sepolcro, and about thirteen Italian miles diſtant from the former city. The alluvial banks and depoſits of the river furniſhed the material for her pottery.

It will be well to trace the hiſtory of her manufacture, firſtly in recorded documents, and then by means of thoſe ſigned pieces which are known to us; but before doing ſo, we ſhould not omit to notice the fact, that to a Durantine Maeſtro we owe the earlieſt, and only contemporary hiſtory of the proceſs of the potter's art in the ſixteenth century, accurately deſcribed in the MS. by Piccolpaſſo, now preſerved in the library of the South Kenſington Muſeum.

The talent of this author, a profeſſor of medicine during the earlier part of his life, for art, proved by his acknowledged excellence as a deſigner of ornamentation, probably induced him to become the Maeſtro of a pottery. This having been ſucceſsfully conducted, he determined to put on record his experienced knowledge of the details of the manufacture, and in 1550 completed his work entitled, "I tre Libri dell' Arte del Vaſajo del Cav. Cipriano Piccolpaſſi "Durantino."[1] This curious MS., minutely deſcribing the details of the working, the nature of the paſte, the pigments and the glaze, is illuſtrated by drawings of the furnaces, the mills, and inſtruments neceſſary to the art as then practiſed; but unfortunately gives us but little information of its hiſtory and development in other parts of Italy, or the means of recogniſing the works of artiſts or of fabriques, by their monograms or by their ſtyle.

For documentary hiſtory of the local manufacture we are mainly indebted to Signor Giuſeppe Raffaelli, who has aſſiduouſly gathered many intereſting notices preſerved in the archives of the city, and combining them with information derived from the MS. of Piccolpaſſo, has

[1] This MS. has paſſed from the hands of Signor Giuſeppe Raffaelli of Urbania, to the Library of the South Kenſington Muſeum. It was publiſhed at Rome in 1857, with engravings from the ſketches. A tranſlation in French, with leſs accurate illuſtrations, was publiſhed in Paris in 1861. "Les trois Livres de l'Art du Potier, par Claudius Popelin."

publiſhed his valuable "Memorie."[1] From theſe we will make the following notes.

He ſurmiſes that the manufacture of glazed pottery, as an art, was introduced at the time when Monſignor Durante built a "Caſtello," at the badia of St. Criſtoforo at Cerreto, on the Metauro, in 1284, for a place of ſecurity to the Guelphs.

From documents we learn that 70 years afterwards in 1361, the then deceaſed Maeſtro Giovanni dai Biſtugi of Caſtel Durante is referred to, who probably was ſo named to diſtinguiſh him from the workers in glazed ware. This glazed ware was doubtleſs the ordinary lead glazed pottery or "mezza" ware, which preceded the uſe of that with ſtanniferous enamel and does not, as M. Darcel would ſuggeſt, afford any proof that the uſe of this enamel was known here, before its application or ſtated diſcovery by Luca della Robbia.[2] At that time even theſe lead glazed wares were little known, and it was not till 1300 that they ſeem to have become more generally adopted.

Thenceforward their manufacture continued, for in 1364 a work is mentioned on the bank of the torrent Maltempo at "Pozzarelli," perhaps ſo named from the pits dug for extracting the loam. About this time one known as "*il Vaſaio*" is mentioned; and in the Acta Civilia of 20th January 1480, *M. Angelus Magiſtri Vaſarii;* and in 1495 *Petro Angeli Vaſſarii* are named as of Durante: while in 1461 in a book of the ducal expenſes, the entry occurs on the 20th Auguſt, "*Speſi per 4 boccali et 5 mezze tolte da M. Gentile bolognini 5.*"

Of the works of one of theſe early artiſts there exiſts the ſhield of arms of the Feltreſchi, over the door of the poſt locanda at Urbania, built about 1440 by Cecco Gatti; the arms are "three bars with the eagle of Feretrana," in rilievo, with the inſcription "Oſpes Ciccus Gattus ſalvere te jubet;" the creſt is a crowned griffon.

The early wares were coarſe, painted with coats of arms and half figures, the fleſh being left white and the dreſs in gay colours. Signor Raffaelli had not ſeen any early pieces, preſumably of this fabrique, with the gold or ruby luſtre.

Defendente Sacchi ſays,[3] that ſoon after its diſcovery by Luca della Robbia, the tin glaze was applied to Majolica diſhes, &c. at the fabriques of Faenza and Caſtel Durante.

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[1] Giuſeppe Raffaelli "Memorie Iſtoriche delle Maioliche lavorate in Caſtel "Durante o ſia Urbania." 8vo. Fermo 1846.

[2] Notice des Fayences Peintes, p. 152.

[3] Album, 1838, Art. 31, page 241.

About 1490 the following artiſts were working :—

Pier del Vaſaro.	Superchina.	Bernacchia.
The Sabatini.	Savini.	Marini.
Picci.	Gatti.	Morelli.

whilſt Franceſco di Firenze procured engravings, and Bernardino Dolce gave deſigns.

In 1500 both the "mezza" and the enamelled wares, as well as the "ſgraffio" work were produced.

Guido di Savino took the art to Antwerp (or may he not have taken wares for ſale?), of whom nothing more is recorded.

The manufacture was at its perfection about 1525 and 1530, and continued to produce good wares even till 1580.

In connection with the "iſtoriati" pieces, with mythological ſubjects, the following artiſts are recorded :—

Luca and Angiolo Picchi, Pier Franceſco Calze, Ubaldo della Morcia, Simone da Colonello, the Fontana, &c., alſo the Appoloni, Georgio Picchi, Lucio, Bernardino, and Ottaviano Dolci.

Giovanni Teſio and Lucio Gatti went to Corfu in 1530, and taught the art in the Ionian Iſlands, while Franceſco di Pier del Vaſaro, according to Piccolpaſſo, ſent to or erected the largeſt furnace in Venice. Lavolini introduced deſigns of the Roman ſchool by Raffaellino del Colle, who was working at the church of Corpus Domini, and the Duke Guidubaldo II. called Giambattiſta Franco from Venice to make deſigns for the pieces here produced. At that period thirteen "vaſerie" were at work in Caſtel Durante, a remarkable proof of the development of one branch of artiſtic induſtry in a ſmall Italian Duchy.

It would appear that the great artiſts only painted the more important ſubject of the piece, leaving the ornamentation to be finiſhed by the pupils and aſſiſtants.

At pages 22 and 23 of his work, Signor Raffaelli gives a liſt of artiſts and of painters whoſe deſigns were uſed.

Piccolpaſſo informs us that the earth or loam gathered on the banks of the Metauro, near Caſtel Durante, is of ſuperior quality for the manufacture of pottery; a variety called "celeſtrina" was uſed for making the ſeggers ("aſtucci") when mixed with the "terra roſſa;" but for the finer claſs of work the loam depoſited by the river, which when waſhed was called "bianco allattato," and when of a blue ſhade of colour, was reſerved for the more important pieces. The turnings of this variety mixed with the ſhavings of woollen cloth, was uſed to attach the handles and other moulded ornaments, and was known as "barbatina."

He tells us that the red pigment of Faenza, known as "Vergiliotto," was not uſed at Caſtel Durante. We preſume this pigment to be that ochreous red uſed for heightening and ſhading the draperies, &c., by the painters of the Fontana fabrique at Urbino, and that of Lanfranco at Peſaro, and ſome others; if ſo, the abſence or preſence of this pigment would be uſeful as evidence in determining the origin of a piece.

Signor Raffaelli thinks that many of the wares, generally known as of Urbino, were ſo called from the province, and frequently included thoſe which were really the produce of Caſtel Durante. Vaſari ſpeaks of the Durantine pottery when lauding Battiſta Franco of Venice, who, having no equal as a deſigner, was employed by the Duke of Urbino to make an infinite number of drawings for the excellent ceramic painters of Caſtel Durante, the potter's earth of which place is the fineſt in Italy.

Among other authors Félibien[1] in France writes, "Caſtel-Duranti autrement Urbania ville du Duché d'Urbin dans l'Etat Eccléſiaſtique en Italia, étoit célébre par les ouvrages de terre qui ſ'y faiſſoient dans le XVI. Siècle."

Paſſeri alſo ſpeaks in high commendation of the Durantine wares, and Pozzi, in his Dizionario di Fiſica, &c., ſtates that it was the rival of, and only ſecond to Faenza in the quality of its productions.

The fatal blow to this branch of induſtry was the death of the laſt Duke Franceſco Maria II. on the 28th April 1631, when there being no longer a court, the trade declined, money became ſcarce, and the artiſts emigrated.

The young Amantini however, aſſiſted by the moulder Pompeo Savini, produced ſome rilievos of the Madonna, ſaints, *Preſepi*, &c. in biſcuit, which in ſome inſtances were ſubſequently coloured and gilt.

By the middle of the 17th century the art had declined almoſt to its loweſt ebb, as proved by a vaſe in Signor Raffaelli's poſſeſſion, ſigned by one "Giambattiſta Papi 1652," and only wares of the more ordinary kind were manufactured.

In 1750 a revival occurred under the influence and encouragement of the Cardinal Preſident Stoppani. The Signori Luzi and Biſcioni produced both enamelled pottery and porcelain, which is referred to in the work of Paſſeri (p. 108). The beſt artiſts at Urbania were the Lazzarini, the Frattini, and Biagini, who painted from prints by Sadeler, Martin de Vos, the Caracci, Baſſano, Tempeſta, &c.

[1] Félibien, "Des Principes de l'Architecture, de la Sculpture, et de la Peinture." 4to. Paris, 1676.

Subſequently Paſſeri induced Giuſeppe Bartolucci to leave Urbania and eſtabliſh a work at Peſaro.

Within the laſt few years another artiſtic pottery was eſtabliſhed, and it is not a little ſingular that it alſo has been tranſported to Peſaro. Its productions were chiefly in imitation of the ancient wares.

Of ſigned examples of the wares of Caſtel Durante, the earlieſt piece known to be of this fabrique is the beautiful bowl belonging to Mrs. H. T. Hope, which was exhibited in the Loan collection and is deſcribed by Mr. J. C. Robinſon in the catalogue under No. 5160. The ground of this piece is of an intenſe dark and rich blue, entirely covered with a decoration of groteſques, among which occurs a ſhield of arms of the Della Rovere family, ſurmounted by the Papal tiara and the keys, proving it to have been made for Pope Julius II.; trophies of books, feſtoons of drapery and, above, a boy angel holding a "veronica" or napkin impreſſed with the face of the Saviour. At the ſides other trophies, ſatyrs, cupids, and interlaced foliage are richly and harmoniouſly diſpoſed, among which are two labels inſcribed reſpectively "*Iv. II. Pon. Max.*" and "*Tu . es . ſacerdos . ī eter.*"

There is another ſhield of arms:—barry of four, argent and ſable, a chief gules; a trophy of two axes in ſaltire beneath a quiver and ſhield. The reverſe is enriched with interlaced arabeſque foliage in blue, and in the centre the inſcription—

"1508 adi 12 de Seteb. facta fu, ī Caſtel Durat"
"Zonā Maria Vrō."

There is every probability that this bowl was among the preſents made to his uncle by the young Duke Franceſco Maria della Rovere, on his ſucceſſion in 1508 to the Duchy of Urbino, in right of his mother Giovanna, daughter of Federigo di Montefeltro and ſiſter of Guidubaldo I.

"In the deſign and execution of the painting, ſplendour of colour, and perfection of enamel glaze, this magnificent piece is a triumph of the art."—(J. C. R.)

The name of the painter, "Giovanni Maria, Vaſaro,"[1] of Caſtel Durante, does not occur in the liſt of thoſe given by Raffaelli. This beautiful work is however a better record of his excellence as an artiſt, and of the perfection to which the Durantine pottery had attained in the firſt years of the 16th century.

[1] Mr. J. C. Robinſon reads the abbreviation "VRO" as "Urbino," but we would ſuggeſt that "Vaſaro," vaſe maker, is the more probable interpretation.

On the ſame occaſion Mr. Morland exhibited a piece by the ſame hand, and we think we recognize variations of the ſame manner in two examples of the South Kenſington Muſeum collection. (Nos. 1728, 1735.)

In the rich and even quality of the glaze, the tendency to that form of decoration known as "a candeliere," mixed groteſques, trophies of muſical inſtruments, and cupids, in a ſtyle of painting which is free, and at the ſame time firm and ſure, and in the full, yet ſoft colouring, we ſee in Mrs. Hope's bowl a commencement of what became a very general manner in the decoration of the Durantine wares.

Of eleven years later we have the pharmacy jars which muſt have formed portions of a large and important ſervice, one of which is in the Britiſh Muſeum and another in the South Kenſington. The ſignature on the Britiſh Muſeum jar ſtates, "*Ne la botega d' Sebaſtiano d' Marforio,*" and "*A di xi de Octobre fece* 1519," and again at the baſe, "*In Caſtel durā.*" (See Mark No. 2.)

Theſe vaſes were formerly in the farmacia Purgotti at Cagli.

In Mr. Fountaine's collection at Narford is a beautiful plate (tazza) grounded in the richeſt blue, and painted "a candeliere" with ſphinxes, &c., and two figures of cupids; it is a piece of very high quality, and bears on the reverſe the date 1520. It is figured in Delange's "Recueil," pl. 24.

Several "iſtoriati" plates are in collections, which may have been the work of one and the ſame artiſt, and are painted with ſome ability in colours of conſiderable richneſs, but of great liquidity and ſoftneſs of effect. They are inſcribed on the reverſe in a large looſe handwriting, in yellow pigment. On a fragment by this hand are the letters S. B. (Mark No. 5).

The earlieſt is a plate till lately in the Azeglio collection, repreſenting a king diſtributing wine and bread to ſoldiers. It is dated "1524 *in Caſtel Durante.*"

A tazza in the Louvre (No. 236) repreſenting Apollo and Marſyas is inſcribed "1525 *in Caſtel Durante.*"

Another, No. 237 in the ſame collection from that of Campana, has for ſubject the rape of Ganymede, with the ſame date and place.

In the Britiſh Muſeum is another, with the ſubject of Dido and Aſcanius. Dated 1526. (Mark No. 4.)

In the collection of Prince Napoleon is one repreſenting the flight into Egypt; ſimilarly inſcribed and dated. It is figured in Delange's "Recueil," pl. 68.

There are alſo ſeveral pieces by this painter in the Muſeum at Arezzo, probably portions of the ſame extenſive ſervice.

Another piece in the Louvre (No. 238), with Bacchanalian ſubject, is dated "1530 *in Caſtel Durante.*"

An albarello in the Louvre (No. 244), decorated with the uſual trophies, bears on a cartouche "*in Caſtello Duranto* 1541."

Mr. Fountaine has a tazza decorated "a candeliere" on blue ground and inſcribed "*fata in durat.*"

Mr. Marryat had a pharmacy vaſe on which was inſcribed "*a de ſei d' Maggio* 1550 *a faro in Studii Durantius.*"

Next in ſequence of date are a ſet of richly coloured pharmacy vaſes with medallions and groteſques on varied grounds, brought by M. Signol from Sicily, one of which was inſcribed "*Fato in tera Durantin apreſſo a la cita d'Urbino,*" and another "*In Caſtello Duranti a preſo a Urbino miglie* 7. 1555." One of theſe inſcribed pieces is in the Muſeum at Sèvres, the other in the Hôtel de Cluny, at Paris.

Delange, in the ſupplement to his French tranſlation of the work of Paſſeri, ſtates (p. 102), "Si notre mémoire eſt fidèle, il nous ſemble avoir vu un vaſe ſur le ſocle duquel était écrit '*Fait dans la boutique de Picolo Paſſo,*' mais il se trouvait le nom à la ſuite d'un autre artiſte qui avait exécuté la peinture."

A vaſe, boldly decorated with groteſques, was in the collection of Monſignore Cajani at Rome, and is inſcribed "*P Maſtro Simono in Caſtelo Durate* 1562." It is figured in Delange's "Recueil," pl. 75. This piece was one of a ſet of eight which were formerly at Fermo; they have an armorial ſhield on one ſide, with the initials G. E.

The letters P. B. have been noted on a plate "a trofei" in the ſtyle of theſe wares.

Among the ornaments on the reverſe of a plate in the Britiſh Muſeum (ſubject the Rape of Helen, well painted in a bluiſh tone and aſcribed to Caſtel Durante), are the letters h b and R h. (Mark No. 7.)

On ſome inferior pharmacy jars is the inſcription "*Giambatiſta Carli de Terra Durantis et Johannes Luca filius ejus fecet pillurum,* 1618."

Still later we have a piece in the Louvre (No. 291), repreſenting the triumph of Flora, and ſigned, "*Hipollito Rombaldotti, Pinſe in Urbania.*" And another is recorded, "*Fatta in Urbania nella botega del Signor Pietro Papa.* 1667."

It would ſeem that this fabrique continued to flouriſh when thoſe of Urbino and Peſaro had comparatively decayed; this may partly have been owing to the encouragement given by the Duke Franceſco Maria II. (1574 to 1631), who frequently reſided at Caſtel Durante,

and took ſome intereſt in the manufacture. It however only produced at this period works of more general utility, artiſtic and ornamental pieces being the exception.

Signor Frati [1] aſcribes to this place and period certain pieces which were in the Delſette collection, particularly two vaſes which he thinks may have been made for Urban VIII. when Cardinal Maffeo, the Barberini arms being emblazoned upon them. Their ſubjects are allegorical, and the ſignature "Mellis Opus" which is inſcribed on one may, as he ſuggeſts, be the name of Giovanni Mel or Miele of Flanders from whoſe deſign they may have been painted.

A plate in the ſame collection "ſbiancheggiata" work with medallions, he alſo aſcribes to this fabrique; it is marked with the letters P. F. C. L., and dated 1636.

Other pieces alſo claſſed by him under this head, and which were probably of the laſt century, are marked with the initals HR. P., the two former united, H. P. and another H. R., probably all variations of the ſame monogram.

A very large diſh in the Delſette Collection, No. 885, ſubject Acis and Galatea, is marked V. R°.

Mr. Marryat refers to three fine vaſes in the ſame collection on which the initials G. F. occur; the ſubject of one is after Agoſtino Caracci. On two others repreſenting the four elements, are the letters G. F. F., probably the ſame initial with the additional F for "fece." A holy water ciſtern alſo, with figures of St. Peter and St. Paul in relief and with twiſted columns, is marked C. S.

Signor Frati alſo ſurmiſes that the cups made with the duſt of the Santa Caſa at Loreto were produced at Caſtel Durante. (See Urbino.)

The wares of Caſtel Durante are generally to be recognized by a pale buff coloured paſte, and great richneſs and purity of the glaze. The plates are rarely decorated at the back, except ſome few examples, but like thoſe of Urbino and Peſaro are generally edged with yellow on the ſubject pieces, and with grey white on thoſe having groteſques, which are in low olive tint on a blue ground. The colours are ſometimes rather pale but harmonious, and the carnations are of an olive tint, thought by ſome a diſtinguiſhing mark of the fabrique; while the abſence of the ochreous red pigment alluded to by Piccolpaſſo, and ſo noticeable on the Urbino and Peſaro "iſtoriati" pieces is remarkable. In the draperies

[1] Frati. Luigi. Di un' Inſigne Raccolta di Majoliche Dipinte (Delſette Coll.). Bologna, 1844.

painted upon theſe wares, blue and an ochreous yellow predominate. Broadly treated groteſques generally arranged "a candeliere," and trophies of arms, muſical inſtruments, books, &c., frequently painted in *camaïeu* of greeniſh grey on a blue ground, are favourite ſubjects of ornament; theſe alſo occur painted in rich colours, among which a deep clear brown may be noted, and ſurrounding medallions having portrait or fanciful heads on a yellow ground.

Subject pieces do not appear to have been ſo abundantly painted at Caſtel Durante as at the neighbouring fabriques, and ſuch pieces to which the luſtre enrichment has been added are ſtill leſs frequent.

Many of the tazze, the whole ſurfaces of which are covered with a portrait head, may probably be aſſigned to this place, where there would appear to have been one or two artiſts who made almoſt a ſpeciality of this ſtyle of decoration. Some of theſe pieces have been aſſigned to the painter Franceſco Durantino, to whom Mr. J. C. Robinſon attributes a portrait of Raffaelle figured in Delange's "Recueil," pl. 73 and formerly belonging to the Marquis d'Azeglio, but whether painted by him at Caſtel Durante, Urbino or Bagnolo, we have no means of knowing.

The South Kenſington Muſeum is rich in theſe portrait plates; among them is a remarkable example on which a likeneſs of Pietro Perugino in full face is portrayed, and which we are diſpoſed to aſſign to this fabrique, but always with ſome heſitation.[1]

Another claſs of pieces which we believe to have been for the moſt part made at Caſtel Durante, are thoſe decorated with oak branches painted yellow on a blue ground, and ſometimes in relief, ſurrounding a ſmall medallion central portrait or imaginary head. Theſe "cerquato" pieces were ſo decorated in compliment to the Della Rovere, the reigning ducal family.

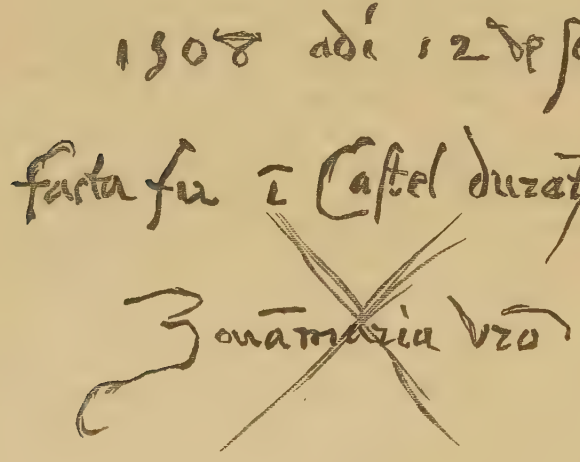
Caſtel Durante ſeems to have ſupplied a larger number of Spezieria or pharmacy jars, vaſes and bottles than any other fabrique, perhaps with the exception of Faenza.

The blue and yellow draperies of the earlier period were alſo a leading feature in the revival after 1730, a waſhy green was alſo uſed; the drawing was good and ſome of the landſcape pieces excellent, of careful finiſh, ſoft colouring and good aërial perſpective. We believe, however, that many pieces of this period aſcribed to this fabrique were really the produce of Caſtelli or Naples.

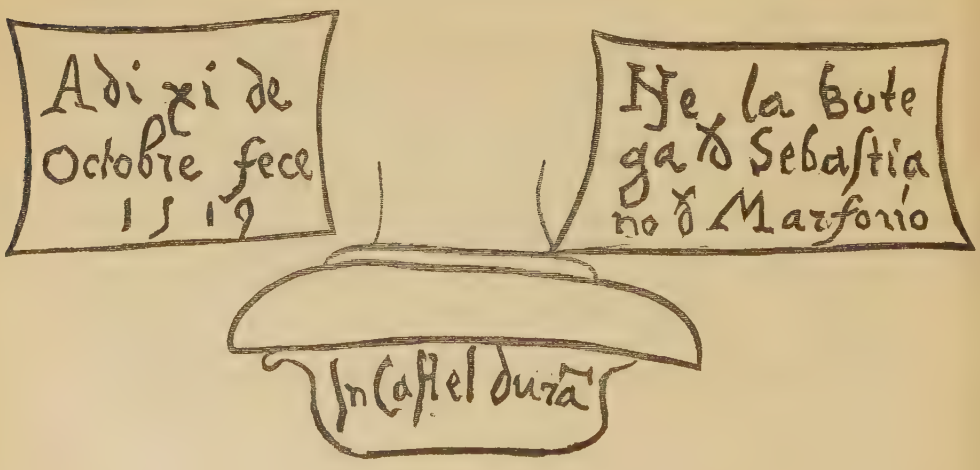
[1] For Franceſco Durantino, ſee alſo Urbino and Bagnolo, or Bagnara, near Perugia.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

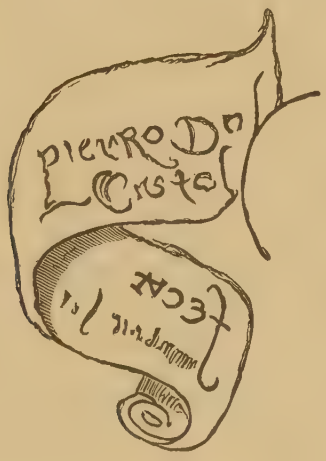
No. 1. On the fine bowl belonging to Mrs. H. T. Hope, the work of Giovanni Maria, vaſaro of Caſtel Durante, 12 Sept. 1508. Bold and elaborate groteſque decoration on a rich blue ground.



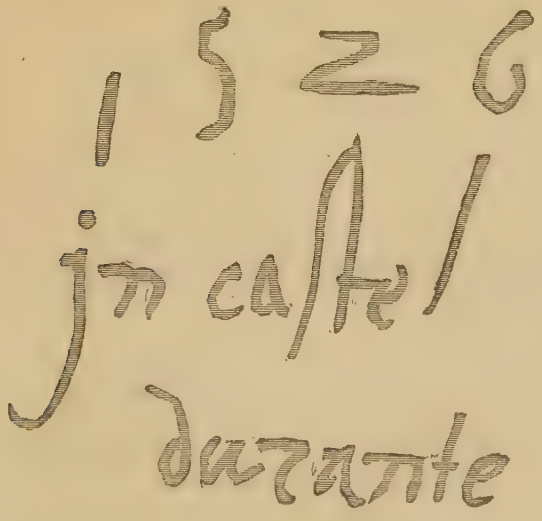
No. 2. On a pharmacy jar in the Britiſh Muſeum, decorated "a trofei."



No. 3. On a ſimilarly decorated diſh in the Muſeum of the Univerſity of Bologna.

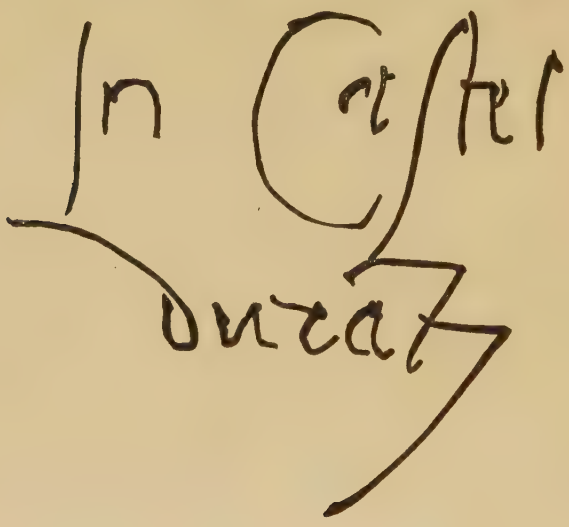


No. 4. On a plate in the Britiſh Muſeum; ſubject, Dido and Aſcanius, inſcribed in yellow colour.

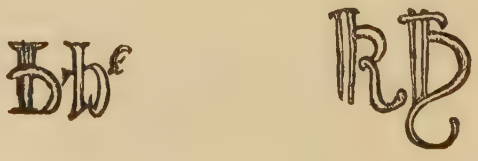


No. 5. On a fragment of a Tazza, probably by the ſame hand, and repreſenting three river Deities in a landſcape, on the margin of a running ſtream.

No. 6. On a plate formerly in the poſſeſſion of Mr. Barker.



No. 7. On a plate in the Britiſh Muſeum; ſubject, the Rape of Helen. Reverſe, ſcroll ornament among which theſe monograms are four times repeated.



No. 8. On a pharmacy jar mentioned by Chaffers. This monogram is more probably that of the owner or donor of the piece.

CATALOGUE.

Caſtel Durante.

1728. '55.

PLATE. "*Tagliere.*" On dark blue ground a central ſhield of arms, between two wreathed medallions with male and female portraits; the reſt is covered with trophies and groteſques; on a ribbon are the letters M. A. I. M. Reverſe, concentric circles of blue. Italian. (Caſtel Durante or Faenza?) About 1500. Diam. 9½ in. Bought (Bernal Coll.), 26*l.* 10*s.*

An early intereſting plate, having conſiderable affinity to the fine bowl which was exhibited in the Loan Collection, and deſcribed by Mr. J. C. Robinſon at page 399 of that catalogue, and which is ſigned by the owner of the "botega" and probable painter, Giovanni Maria, of Caſtel Durante, and dated 1508. Alſo to No. 1735 of this collection, the remarks upon which piece are referred to.

1735. '55.

PLATE, with deep centre. "*Tondino.*" Two cupids, one drawn by the other in a dolphin-ſhaped car, and holding a dart terminated as a child's windmill, occupy the centre; the ſides are painted in "bianco ſopra bianco," and the rim with groteſques, cupids, &c. with ſmall foliated ſcrolls between four medallions, two having S. P. Q. R. on labels; the others, a profile helmeted buſt, and one in full face. Reverſe, concentric lines in blue. Italian (Caſtel Durante). About 1510. Diam. 9⅜ in. Bought (Bernal Coll.), 36*l.* (See *engraving.*)

PLATE.

CUPIDS, FOLIAGE, AND MEDALLIONS.

Castel Durante, about 1510.

(1735. '55.)

This exquiſite little "amatoria" plate is by the hand of an unknown maſter, whoſe works are of great rarity. It bears a near affinity to the bowl belonging to Mrs. H. T. Hope, and exhibited at the Loan Collection, in the catalogue of which it was deſcribed by Mr. J. C. Robinſon at page 399. That piece is ſigned (ſee Mark No. 1, Caſtel Durante) by the artiſt, one Giovanni Maria "VRO" (which we read as "Vaiaro" and not "Urbinato," as Mr. J. C. Robinſon ſuggeſts) of Caſtel Durante in 1508; and a careful compariſon of this ſpecimen and No. 1728 with the bowl has led the writer to the concluſion that all three may be reaſonably aſcribed to the ſame excellent artiſt, who like other good men of his day, has only recorded his Chriſtian name. We ſhould be diſpoſed to conſider No. 1728 as the earlieſt; followed by Mrs. H. T. Hope's bowl at an interval of a few years, ſoon after which this admirably finiſhed plate was probably executed. A peculiar manner of drawing the figures and the profile heads of the cupids pertains to the two latter pieces: in all three the ſame claſs of pigments is employed, a blue grounding darker and heavier in tone than that uſed at Caffaggiolo, a very brilliant yellow, a deep brown orange, a purple (not uſed on this piece) and a liquid tranſparent green: the fleſh tones are peculiarly ſoft and evenly applied, and a vivid fancy is diſplayed in the almoſt crowded compoſition of the groteſques, trophies, &c. which differ materially in ſtyle from thoſe of Caffaggiolo, of Faenza, or of Siena. We ſee here, in fact, the commencement of a ſtyle of decoration which afterwards in a more developed form prevailed ſo much at this fabrique.

5475. '59.

PLATEAU. On the central medallion a ſhield of the arms of Franceſco Maria I. (Della Rovere), Duke of Urbino (1508–38) ſupported by two angels and ſurmounted by a coronet. The reſt of the bottom is occupied by a zone of groteſques, variouſly coloured on a dark blue ground, among which are vaſes and dragons, whoſe necks paſs through finger rings ſet with a pointed ſtone, a device of the Medici family. The ſides are in "bianco ſopra bianco" and the rim, of orange ground, is covered with foliation and groteſques in blue picked out with green and purple, and two medallions of children on a white ground. Reverſe, concentric lines in dark blue. Italian.

(Caſtel Durante?) About 1508. Diam. 17¼ in. Bought (Soulages Coll.), 80*l.*

Mr. J. C. Robinſon, in the Soulages Catalogue, ſays: "The enamel glaze is of the moſt perfect quality, and the colours are unuſually brilliant and forcible. The name of the artiſt is unknown; ſeveral other pieces by the ſame hand are, however, extant, all of which by their great excellence bear teſtimony to the paramount ability of this early maſter."

The coat of arms on this fine piece enables us to fix its date with tolerable certainty. Preſuming it to be that of Franceſco Maria I., it bears the united achievements of Della Rovere and Montefeltro, his parental and maternal ſhields; they are ſurmounted by the Ducal coronet to which he ſucceeded on the 14th April in 1508, while there is no pale bearing the papal inſignia, to denote his being captain-general of the eccleſiaſtical forces to which he attained on 4th October of the ſame year; nor does he impale the arms of Leonora, daughter of the Duke Frederic Gonzaga of Mantua, whom he married on the following Chriſtmas. We may therefore infer that it was painted between 14th April and the 4th October in 1508. The bowl belonging to Mrs. H. T. Hope (ſee Mark No. 1 and the notice to No. 1735 in this catalogue) was made on 12th September in the ſame year, and was doubtleſs a preſent from the Duke to his uncle Julius II. in acknowledgement of his appointment to the command of the papal forces, with which he was inveſted twenty-two days afterwards. We do not however aſcribe the bowl to the ſame hand as the preſent piece. The occurrence of the ring with the "*diamante in punta*" among the groteſques, would, however, ſuggeſt the poſſibility that this plateau belonged to Lorenzo II. de Medici, who was inveſted in 1516 with the Duchy of Urbino by his uncle Pope Leo X., and might have aſſumed the arms of the duchy with his family cognizance. In this caſe Caffaggiolo would be the more probable place of its production.

1713. '55.

VASE, globular. A central wide zone of groteſques on deep blue ground; on either ſide a ſhield of arms: Argent, a bend ſiniſter ſtriped chevronwiſe, azure and vert, between three trees proper; the neck is grounded in orange, with groteſque maſks, &c. in blue touched with yellow, and two ſhields, each bearing a monaſtic or owner's mark, conſiſting of two letters F, ſeparated by a tranſverſe line in a heart-ſhaped

VASE.

DECORATION OF GROTESQUES.

Caſtel Durante, 1519.

(1713. '55.)

CIRCULAR DISH.

PORTRAIT OF PIETRO PERUGINO.

Castel Durante (?), *about* 1520–30.

(7165. '60.)

figure ſurmounted by a double croſs. The foot, grounded green with fruit, foliage, &c. in blue touched with yellow. Italian. (From the botega of Sebaſtiano di Marforio of Caſtel Durante. 1519.) H. 15 in., diam. 12½ in. Bought (Bernal Coll.), 23*l.* (See *engraving*.)

The bold "a groteſchi" decoration and tone of colouring of this vaſe are eminently characteriſtic of the fabrique of Caſtel Durante, and by the companion piece, which is now in the Britiſh Muſeum, we learn from an inſcription that they were made "ne la botega d' Sebaſtiano d' "Marforio a di xi de Octobre fece 1519." (See Mark, No. 2.) They were purchaſed from a druggiſt's ſhop at Cagli, where they had been doing duty till a few years ſince; and not many miles from the ſpot where they were originally made.

7165. '60.

CIRCULAR Diſh. "*Bacile.*" In the centre a full face buſt portrait of the painter Pietro Perugino, on a deep blue background; on the border a wreath of fruit and foliage, with four oval orange medallions, on which reſpectively are painted, in their natural colours, a goldfinch, kingfiſher, groſbeak, and tomtit. Italian. (Caſtel Durante?) About 1520–30. Diam. 18 in. Bought (Soulages Coll.), 200*l.* (See *engraving*.)

Mr. J. C. Robinſon, writing in the catalogue of the Soulages Collection upon this intereſting piece, ſays: "This magnificent work muſt be regarded as an unique piece, executed entirely irreſpective of the uſual conditions of manufacture; it is painted by one of the moſt able of the Maeſtri-Majolicari, probably from a picture or drawing furniſhed by ſome one of the greateſt painters of the epoch. The date of the piece is about 1515–20 (Pietro died in 1524). The portrait of Pietro is a well-known one; we know that his popularity with the young painters of the new ſchool, founded by M. Angelo and Raffaelle, led them frequently to introduce his portrait into their works. Vaſari records that Lorenzo da Credi painted Perugino's portrait, and as in the preſent

work he is repreſented much younger than he can have really appeared at the date aſſigned to the piece, it is juſt poſſible that this head may have been copied from Da Credi's portrait. From the analogy of ſtyle of execution and colour, this piece is believed to have been painted by the ſame artiſt who executed the celebrated plate acquired by the Marlborough Houſe Muſeum from the Bernal Collection, which repreſents a Majolica painter in his ſtudio painting the border of a plate in the preſence of a richly-attired cavalier and lady; and alſo of another plate from the ſame collection, on which is repreſented the St. George of Donatello, from the bronze ſtatue in Florence. The latter were executed at Caffaggiolo, a villa of the Medici family, near Florence, where in all probability the princes of this celebrated dynaſty had founded a private manufactory of Majolica ware. The artiſts of this 'fabrique' were probably all of the ſame family, as we find ſeveral diſtinct hands making uſe of the ſame monogram on their pieces, ſometimes accompanied with the word 'Caffaggiolo' or the letter 'C.' only; to all appearance they were an off-ſhoot from the Faenza ſchool. The preſent piece unfortunately has no ſignature or monogram; but in confirmation of its Tuſcan origin, it may be obſerved that the ſtyle of the border, which is very unuſual in Majolica ware, is imitated from the borders ſo much in uſe in the enamelled relief-ſculpture of the Della Robbia ſchool—a ſtyle which, at an earlier period ſtill, was made familiar to the Florentine artiſts in the works of Andrea Piſani and Lorenzo Ghiberti."

Notwithſtanding Mr. J. C. Robinſon's opinion that it was a work of one of the artiſts at Caffaggiolo, we have ventured to claſs it doubtingly with the pieces of Caſtel Durante, with which it more nearly agrees in many technical qualities. The back of the piece is without ornament, an unuſual circumſtance in the Caffaggiolo wares; the colours uſed alſo approach nearer to thoſe of Caſtel Durante than to the latter, notwithſtanding the great ſimilarity of the dark blue ground; the wreath of foliage conſtantly occurs on electuary vaſes, &c. made at the Durantine works, broken at intervals by groups of orange and yellow fruit; the medallions with birds only are unuſual, and certainly not in the taſte of the Della Robbian ſchool. We incline alſo to the opinion that it is from ten to fifteen years later in date.

The Marquis d'Azeglio had a tazza which is covered by the portrait head of Raffaelle, on a dark blue ground; a work which Mr. J. C. Robinſon agreed with the writer in aſſigning to Franceſco Durantino (ſee Urbino and Bagnara), and knowing the high qualities of that artiſt, both in drawing and colouring, as evinced by a tazza in the

Britiſh Muſeum and other pieces, we ſee no reaſon againſt the ſuggeſtion that he may alſo have been the painter of this exceptionally excellent work. On the ciſtern in the Narford Collection, a late piece, he ſigns his name and ſtates that it was made at "Mote Bagnolo" in 1551. This may be the ſpot now known as "Bagnara" near Perugia, and it is poſſible that Franceſco, later in life, was the proprietor of a furnace at that place, within a ſhort diſtance of the road between Pietro's native Città della Pieve, and that from which he was named Il Perugino.

2613. '56.

PLATE. "*Tagliere.*" On black ground a buſt, three-quarter face, of St. Jerome; a nimbus is over the head, and one hand holds a ſtone; on a ribbon is inſcribed IERONIMVS. Reverſe, plain. Italian. (Caſtel Durante?) About 1520–30. Diam. $9\frac{3}{4}$ in. Bought, 1*l.* 8*s.*

This is an unuſual ſpecimen; we do not recollect any ſimilar; it is executed with ability, perhaps copied from a freſco or oil painting.

8957. '63.

PLATE. "*Tondino.*" Decoration in *griſaille*, on blue ground; in the ſunk centre a tablet ſupported by a cherub's head, and inſcribed "In nomine dom." Sides in "Sopra bianco," and wide border of trophies, on two ſcrolls are the words "Ama Dio." Reverſe, plain. Italian (Caſtel Durante). About 1527. Diam. $9\frac{1}{2}$ in. Bought (Soulages Coll.), 25*l.*

The deſign and general effect of this plate are very pleaſing; the trophies, ſcrolls, and branches of leafage are drawn with a free and able touch. No. 8947 is by the ſame hand.

8947. '63.

PLATE, with deep centre. "*Tondino.*" A military trophy in *grisaille*, with a buckler, inscribed S · P · Q · R on bright orange ground; wide border of grotesque sphinxes with serpents, dolphins, &c., in bluish grey on blue ground; on two labels are respectively inscribed A.V.E., and the date 1527. Italian (Castel Durante). Reverse, plain. Diam. 9 in. Bought (Soulages Coll.), 25*l.* (See *vignette.*)

By the same hand as No. 8957.

An interesting early specimen of the "a grotesche" plates generally believed to be of the Castel Durante fabrique.

8960. '63.

PLATE. "*Bacinetto.*" In the central medallion a cameo-like female profile bust on a bluish-black ground within a wreath of leaves; the rest of the surface covered with interlaced oak branches and acorns in orange on deep blue ground. Reverse, plain. Italian (Castel Durante or Urbino). About 1525–30. Diam. 9½ in. Bought (Soulages Coll.), 12*l.* (See *vignette.*)

An unusually brilliant example. "This beautiful design, not an uncommon one, evidently became popular in compliment to the Della

Rovere family, lords of Urbino, whoſe cogniſance was an oak branch.' —(J. C. R.) This ſtyle of decoration was known as "Cerquate."

·413· '54·

TAZZA Plate or "*Fruttiera.*" Branches of oak (*Cerquate*) in yellow colour, intertwined on a dark blue ground, relieved with green; in the centre a medallion male buſt portrait encircled by a green wreath. Italian (Caſtel Durante or Urbino). About 1530–40. Diam. 9¼ in. Bought, 5*l.* (See *vignette.*)

A fair example of a mode of decoration much in vogue during the rule of the houſe of Della Rovere, whoſe cognizance, the oak, is thus elegantly applied.

1766. '55.

PLATE. "*Tagliere.*" Border of interlaced oak branch pattern, in yellow on a blue ground; a ſhield of arms in the centre bearing:—party per bend dancettee of two, tenne and or: in chief and baſe a ſtar of ſix points counterchanged of the field. Italian (Caſtel Durante or Urbino). Diam. 9¼ in. Bought (Bernal Coll.), 5*l.*

This pattern is a ſort of mixture of the "tirata" and the "cerquata;" the liſt of patterns given in Piccolpaſſo's work is, however, very inſufficient.

1202. 64.

DRUG Vaſe and Cover. Oviform. Trophies of arms and muſical inſtruments, and a large label inſcribed, **Cuglosa rodix.** The ſhoulder, neck, and feet encircled with leafage and intertwined ornament in blue camieu. The cover is grounded orange with raſpberries in blue. Italian (Caſtel Durante). About 1530–40. H. 11 in., diam. 8½ in. Bought, 11*l.*

3027. '55.

DRUG Vaſe. Oviform. On a bright orange ground, two dolphins tied together with a ribbon by the tail; foliage and a large, ſhaped label, on which is inſcribed the name of the drug, **Pertarlio odif.** The ſhoulders, neck, and foot are encircled with leafage; the whole outlined and ſhaded blue, relieved with green, yellow, and orange. Italian (Caſtel Durante). About 1530–40. H. 10 in., diam 8½ in. Bought, 5*l.* 5*s.*

The companion vaſe to No. 1202, and of the ſame delicate tone of colour.

536. '65.

EWER. "*Meſciroba.*" With trefoil lip and double ſcroll handle; diapered with foliated ſcrolls, &c. in yellow and white in geometrical compartments, grounded alternately in

blue, orange, and green; the handle is blue. Italian (Caſtel Durante). About 1530–40. H. 8½ in., W. 5¾ in. Bought (Soulages Coll.), 20*l.*

Ewers with their handles, &c., are rare to meet with in ſuch perfect preſervation.

7142. '61.

SALT Cellar, with cover. Blue ground, with groteſques, ſphinxes, ſerpents, &c., in griſaille, and yellow knob and mouldings. Italian (Caſtel Durante). About 1540. H. 4½ in., diam. 4⅞ in. Bought, 6*l.*

This has been one of the ſet of fitted veſſels known as "vaſi puerperali," and was the uppermoſt piece, the "ſaliera." For a deſcription of theſe veſſels ſee the introductory notice.

2588. '56.

DRUG Pot. Cylindrical "*Albarello.*" Decoration on one ſide grounded orange, with trophies, lion's maſk, and a turbaned head on a yellow medallion, all in griſaille. On the other, grounded blue, are foliations, dolphins, and a ſatyr's maſk, reſerved in white, ſhaded blue and a ſhield of arms in colour. Italian (Caſtel Durante). About 1550. H. 14 in., diam. 7 in. Bought, 10*l.* 8*s.*

The blue ſide of this piece is very brilliant, and in manner of ornamentation approaches to the "ſopra azzurro" work of Faenza. In this, however, the arabeſques are left white, the ground being filled in with blue.

1773. '55.

PLATE, with deep centre. "*Tondino.*" In the baſin-ſhaped centre, on dark blue ground, a label bearing S.P.Q.R. and three ſhields, one with the date 1535; on the

border a green wreath, and ſcroll work in white on the white ground, "bianco ſopra bianco." Reverſe, plain. Italian (Caſtel Durante). Diam. 8½ in. Bought (Bernal Coll.), 6*l.*

1751. '55.

PLATE. "*Tagliere.*" Green ground covered with groteſques "a candeliere," in brown griſaille heightened with white. Reverſe plain. Italian (Caſtel Durante). About 1535–40. Diam. 10 in. Bought (Bernal Coll.), 2*l.* 8*s.*

A piece of an unuſual tone of colour.

1740. '55.

PLATE. "*Tondino.*" Joſeph and Potiphar's wife. Reverſe, concentric lines in yellow. Italian (Caſtel Durante). About 1540. Diam. 9¾ in. Bought (Bernal Coll.), 6*l.* 5*s.*

The ſubject covers the whole ſurface of the piece, and is painted with a predominance of yellow colour; the high lights are touched with white.

8954. '63.

PLATE. "*Fruttiera.*" Neptune and two ſea-horſes, painted in colour on a white ground. Italian (Caſtel Durante). About 1540–50. Diam. 8½ in. Bought (Soulages Coll.), 8*l.*

"This piece, painted with great maſtery and force of colour, is probably by one of the artiſts uſually employed in painting the fine chiaro'-ſcuros of this fabrique."—(J. C. R.)

1679. '55.

PLATEAU. Hannibal at the battle of Cannæ. Reverſe, inſcription, denoting the ſubject, "La rotta ch diede Aniballe ali romani a canne." Italian. (Caſtel Durante?)

About 1540-50. Diam. 17¾ in. Bought (Bernal Coll.), 12*l.* 1*s.* 6*d.*

A brilliantly coloured and effective "Piatta da Pompa," vigorous but ſomewhat looſe in drawing; a group of horſemen combating with ſome few on foot, and the fallen dead occupy the foreground; behind is a landſcape, divided by a rocky eminence and ſome large trees, mountains, a town and water in the diſtance. A brilliant orange yellow and a liquid green ſhaded with blue are much uſed.

1774. '55.

PLATE. "*Tondino.*" A ſhield of arms in the ſunk centre, ſurrounded by wave ornament and bearing a horſe's head on an orange ground; border of groteſques in griſaille on dark blue. Italian. (Caſtel Durante?) About 1540–50. Diam. 9 in. Bought (Bernal Coll.), 5*l.* 10*s.*

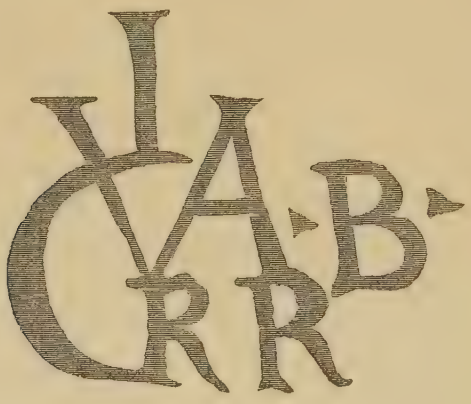
The colours are dark, particularly on the border; we aſcribe it doubtingly to Caſtel Durante.

7145. '60.

PLATE. "*Fruttiera.*" A draped female on horſeback, armed with ſhield and ſpear, is in the act of charging at a man ſeated on a rock and reſting againſt his ſhield; a cupid above is drawn in a car by two doves; landſcape diſtance. Painted in brown griſaille, warmed with yellow in the ſky and on the white ground. Reverſe, ſcalloped ſtrap work and waved lines in orange brown outlined with blue, and a monogram, which is repeated on the woman's ſhield (probably that of the perſon to whom it was given). Italian (Caſtel Durante? or Fabriano). About 1540. Diam. 9 in. Bought, 11*l.*

A very unuſual piece, the ſubject is probably an allegory; the monogram may be that of the painter or of the receiver of the piece,

which appears to be a "coppa amatoria;" the letter B ſtands alone in both inſtances, and may poſſibly ſignify the word "bella" as applied to the name of the lady compriſed in the monogram. There is ſome agreement in the ſtyle of painting on this piece, and on one in the Muſeum of Economic Geology, which by its mark and general character we have no doubt in aſſigning to Fabriano; a fabrique, the former exiſtence of which has been only recently made known to us, and to the account of which we refer the reader.



12. '67.

JUG. "*Mezzina.*" Mounted in pewter. In front a profile buſt portrait of a lady on dark blue ground, ſurrounded by a white ſcroll, inſcribed CICILIA · BELLA, and a wreath of green leaves tied with orange cord. Italian. (Caſtel Durante or Urbino?) About 1540. H. 8 in., W. 6½ in. Bought (Marryat Coll.), 5*l.*

2975. '53.

JUG. "*Mezzina.*" Mounted in pewter, with trefoil lip. Female profile portrait on dark blue ground, ſurrounded by a ſcroll inſcribed ISABETA · BELLA, within a wreath of green leafage tied with orange cord. Italian. (Caſtel

Durante or Urbino?) About 1540. H. 8 in., diam. $5\frac{3}{4}$ in. Bought. (Bandinel Coll.)

The companion jug to No. 12. '67. If the profile heads are portraits they muſt be of ſiſters, the difference in features being ſlight, and the dreſs and *coiffure* preciſely ſimilar; the latter is remarkable, the hair which the painter has rendered as golden, is confined behind in a diapered net or bag, giving the effect of a "chignon," almoſt modern in its development; a wave upon the forehead eſcapes in ſmall ringlets on the cheek. The painting is much in the manner of the portrait plate No. 8922.

8921. '63

PLATE. "*Fruttiera.*" On a dark blue ground a profile buſt of a helmeted warrior, dreſſed in blue, with a white ſcroll, inſcribed ORITIA. Reverſe, plain. Italian (Caſtel Durante or Urbino). About 1540. Diam. $8\frac{3}{4}$ in. Bought (Soulages Coll.), 10*l.*

By the ſame hand and perhaps the companion plate to No. 8922.

8922. '63.

PLATE. "*Fruttiera.*" On a dark blue ground a profile buſt of a young man in a green cloak and orange brown hat, with a white ſcroll inſcribed CAPITANIO GINTILE. Reverſe plain. Italian (Caſtel Durante or Urbino). About 1540. Diam. 9 in. Bought (Soulages Coll.), 10*l.*

By the ſame hand, and probably a companion piece to No. 8921. The works of this painter, who ſeems to have devoted himſelf to the execution of portrait plates of this deſcription, are not rare but are highly eſteemed by collectors. Nos. 8923, 4627, 1691, and perhaps the female portrait plate No. 8886, richly luſtred and claſſed among the productions of Gubbio, are all by the ſame hand.

1691. '55.

PLATE. "*Fruttiera.*" Full face female portrait, inſcribed "Margarita," on dark blue ground. Reverſe, plain. Italian (Caſtel Durante or Urbino). About 1530–40. Diam. $8\frac{1}{8}$ in. Bought (Bernal Coll.), 15*l.* 15*s.*

By the ſame hand as No. 8922, &c. The diapered or embroidered head-dreſs on this portrait is remarkable.

1687. '55.

PLATE. "*Fruttiera.*" A female buſt portrait wearing a black hat and a chain over the neck, on blue ground edged with yellow, and inſcribed ELENA · BELLA. Italian (Caſtel Durante or Urbino). About 1540. Diam. $8\frac{5}{8}$ in.

8930. '63.

PLATE. "*Fruttiera.*" Female buſt portrait in a dreſs with yellow ſleeves, on blue background, with ribbon ſcroll, inſcribed "Silvia diva mirabella." Italian (Caſtel Durante or Urbino). About 1540. Diam. $9\frac{3}{4}$ in. Bought (Soulages Coll.), 5*l.*

Perhaps by the ſame artiſt as the fine luſtred plate No. 8886. (See Gubbio.)

4627. '58.

PLATE. "*Fruttiera.*" Three-quarter buſt portrait of a lady on a dark blue ground, and a label, inſcribed "Hieronima." Reverſe plain. Italian (Caſtel Durante or Urbino). About 1540–50. Diam. $8\frac{3}{4}$ in. Bought, 4*l.*

This "ritratto amatorio" is by a later and inferior hand to his who executed No. 1691 and others in an equally good ſtyle.

8923. '63.

PLATE. "*Fruttiera.*" On a dark blue ground, a full faced buſt portrait of a lady in a yellow dreſs, with an interlaced ſcroll inſcribed "Silvia bella;" an "amatoria" or love gift. Reverſe, white enamel. Italian (Caſtel Durante). About 1540. Diam. 9 in. Bought (Soulages Coll.), 20*l.*

Though ſomewhat pale, the colouring of this portrait is harmonious, and the fleſh tints managed with great ſkill; the expreſſion of the countenance is very pleaſing, and with the regular and well-formed features, quite entitle the owner to the epithet "bella." The name of the artiſt has never been aſcertained, although he has produced numerous works, and would appear to have been one of thoſe who devoted himſelf almoſt excluſively to painting theſe portrait pieces.

8401. '63.

ECUELLE or Sauce Boat. A ſiren holding a ſhell, the deſign probably ſuggeſted by an antique bronze lamp. Italian (Caſtel Durante or Urbino). About 1550. H. $4\frac{3}{4}$ in., L. $6\frac{3}{4}$ in., W. $5\frac{1}{4}$ in. Bought (Soulages Coll.), 20*l.*

The body of the ſiren is of a dull orange tone. The double foliated tails of green colour claſp the bottom of the ſhell, which is of the richeſt blue; it is ſtriped outſide with yellow, blue and orange, and ſplaſhed with the ſame colours inſide on a blue ground; the foot is formed of a ſmaller ſhell, a ſcollop. Theſe ſhaped pieces are generally quaint and vigorous in deſign. The colours of this example differ from thoſe of Urbino, and are of a deeper tone. We are inclined to aſcribe it to Caſtel Durante rather than Faenza.

2590. '56.

DRUG Pot. "*Albarello.*" Groteſques of inſects, cray-fiſh, arms, &c., in griſaille on dark blue ground; between two dolphins is an orange medallion with profile

head in darker tint; on a ribbon is inſcribed IN TERR DVRANTIS. Italian (Caſtel Durante). About 1550–60. H. 13 in., diam. 7 in. Bought, 11*l.* 4*s.*

This piece is important as being inſcribed with the words "In terr*a* Durantis," thus proving the place of manufacture of a large quantity of ſimilar wares. The decoration is in the ſame ſtyle as that adopted at Venice by Maeſtro Ludovico on ſome of his pieces, and was in all probability introduced by the artiſts who went to Venice from Caſtel Durante.

2586. '56.

DRUG Pot. "*Albarello.*" Trophies of various arms and utenſils in griſaille cover the central ſurface, among which is a label, inſcribed **Moſtarda · f ·**; above and below are wreath and bead mouldings. Italian (Caſtel Durante). About 1556. H. $15\frac{1}{8}$ in., diam. $11\frac{3}{4}$ in. Bought, 7*l.* 12*s.*

This and the companion piece No. 2587 are fine examples of a ſtyle of ornamentation very prevalent at Caſtel Durante, and in theſe inſtances are drawn with great ſkill; the whole ſurface of the central belt is covered with trophies of arms, muſical inſtruments, tools, domeſtic utenſils, &c. heaped together in every variety of foreſhortening, and yet arranged without any ſenſe of confuſion or overloading, and are framed by wreathage and bead moulding on the neck and baſe.

2587. '56.

DRUG Pot. "*Albarello.*" Trophies of various arms and utenſils in griſaille, bordered above and below with wreathage and bead moulding. The date (1556) is on a ſhield, and the label is inſcribed **Moſtarda · f ·** Italian (Caſtel Durante). H. $15\frac{1}{8}$ in., diam. $11\frac{3}{4}$ in. Bought, 7*l.* 12*s.*

The companion to No. 2586.

1676. '55.

PLATE. "*Tondino.*" Border and centre covered with leafage and fruit, "a foglie," filled in with blue, orange, and yellow. Reverſe, plain. Italian. (Caſtel Durante?) About 1550. Diam. $9\frac{1}{8}$ in.

1736. '55.

PLATE, with deep centre. "*Tondino.*" A man angling in a landſcape; border of blue arabeſques on orange ground, with four medallion landſcapes, encloſed in wreaths of fruit and foliage. Reverſe, concentric lines in blue, orange, and yellow. Italian. (Caſtel Durante or Faenza?) About 1550. Diam. $9\frac{7}{8}$ in. Bought (Bernal Coll.), 7*l.*

The glaze on this piece is of remarkable brilliancy and the colours very bright. We incline to believe that it is of Caſtel Durante, although the orange ground and decorated reverſe are characteriſtic of the Faenza wares.

4231. '57.

PLATE, with deep centre. "*Tondino.*" The border and the ſunk centre covered with leafage on compartments of yellow and blue ground, divided by an orange ribbon. Reverſe, plain. Italian (Caſtel Durante). About 1550. Diam. $9\frac{1}{8}$ in. Bought, 2*l.* 16*s.*

A piece of the ordinary wares for general ſale at a low rate.

4553. '57.

TAZZA Plate. Foliage picked out with yellow on orange ground; in the centre a band, inſcribed "Avera. B." Reverſe, concentric lines in blue. Italian. (Caſtel Durante?) 16th century. Diam. $7\frac{3}{4}$ in. Bought, 1*l.* 10*s.*

1570. '55.

DRUG Pot. "*Albarello.*" Groteſques in griſaille on a dark blue and an orange ground, wreaths of green leaves on the neck and foot, and round two yellow medallions bearing laureated buſts; on a white ribbon is the name of the drug, DIA · CATHOLICN · M ·, and on a label the date 1562. Italian (Caſtel Durante). H. $8\frac{3}{4}$ in., diam. $4\frac{3}{4}$ in. Bought, 3*l.* 4*s.*

A later example of the characteriſtic wares of this extenſive fabrique.

633. '70.

EWER or Sauce Boat. In form of a dolphin, the tail terminating in a human maſque, with ſhell foot, mottled brown and white. Italian. (Caſtel Durante?) About 1570. (Addington Coll.). H. $7\frac{7}{8}$ in., L. $9\frac{1}{4}$ in. Bought, 30*l.*

This is an example of thoſe marbled pieces, the whereabout of the production of which it is difficult to fix. Piccolpaſſo tells us that ſuch were made at Caſtel Durante, and this may be one of them.

The following pieces, aſcribed to Caſtel Durante and luſtred at Gubbio, are arranged under that head. (pp. 278, 279.)

No. 8894. '63. Plate; ſubject, Perſeus and Andromeda.

No. 8962. '63. Plate; "a Trofei."

URBINO.

ALTHOUGH not to be ranked with the earlieſt ſeats of the manufacture of artiſtic pottery in Italy, there is no place ſo much aſſociated with theſe beautiful productions of the potter's art, as the ſmall city of Urbino, whence, indeed, was derived one of the names by which it is diſtinguiſhed. Crowning a ſteep among the many hills of Umbria, remarkable in the landſcape from her pictureſque poſition, and the towering palace of her Dukes, the former reſort of literature and art; remote from the great high roads, Urbino is one of thoſe many curious ſites with which Italy abounds, and which centre round themſelves an individual hiſtory of the greateſt intereſt.[1] What giants of art and of literature were born or nurtured in that little town! now ſo neglected and unknown. He who, climbing the ſteep aſcent and tortuous narrow ſtreets, has viſited the deſerted halls and richly decorated cabinets of her palace; and has travelled through the beauteous ſcenery of her neighbourhood, to where the delicious valley of the Tiber burſts upon the ſight, will never forget the impreſſions that they leave.

In proof of the antiquity of ceramic induſtry of a more ordinary kind in the vicinity of this city, Pungileoni, in the "Notizie delle pitture in Majolica fatte in Urbino," tells us that an antique amphora was not long ſince diſcovered in the grounds of the Villa Gaifa, hard by the river Iſauro, and that near to it were alſo found remains of a potter's furnace. This, however, does not prove the early eſtabliſhment of a fabrique of glazed or enamelled decorative wares. Marryat ſtates that in a regiſter of Urbino dated 1477, one Giovanni di Donino Garducci is mentioned as a potter of that place, but it is not till 1501 that any

[1] The reader is referred to Mr. Denniſtoun's "Memoirs of the Dukes of Urbino," 3 vols. 8vo., London, 1851, a work full of information, and illuſtrated by engraved views and portraits.

further record occurs. In that year Doctor Aleſſandro Spagnoli of Mantua, vicar-general to Monſignore Gio. Maria Arrivabene, biſhop of Urbino, gave a commiſſion to Franceſco di Donnino, who with Giovanni di Donnino were potters at Urbino, for an aſſortment of vaſes, diſhes, &c. for the uſe of the Cardinal di Carpaccio, and among them are mentioned "bacile," having the arms of the Cardinal in the centre, and water "boccali" or jugs, with little lions on the covers. Pungileoni further informs us that the Fontana botega, the moſt important of the city, was in Urbino, in the Contrada San Paolo (where Guido Merlini or Merligno alſo had a ſhop), and that ſubſequently Orazio took the adjoining houſe. He eſtabliſhes this information by documentary proof, and ſhows that they then had furnace, magazine and houſe, with a cortile in which the pieces could be dried before baking; and he denies what Paſſeri, quoting from Vernaccia, ſtates, that the works were not in Urbino itſelf, but at a place called "Fermignano," three miles diſtant from the city. This ſtatement is however not improbable in reference to the furnaces for the leſs valuable wares, the city being on the ſummit of a ſteep hill, away from that ſupply of clay, ſand, and fuel, which would be found upon the lower ground in the neighbourhood of the river.[1] We have a parallel inſtance at Peſaro, the works of the Lanfranchi being at the "Gabice," ſome diſtance from that city, although it is not to be doubted that they had magazines or ſhops in the city itſelf. We think therefore, that both ſtatements may be reconciled, and that as the Fontana had "vaſerie" for the manufacture of more ordinary pottery, the works at which they were made may have been ſituated at Fermignano, although the "botega" for the production of the more artiſtic wares was really in Urbino itſelf. The earlieſt pieces known to us, which can with any certainty be aſcribed to the potteries of Urbino, are probably thoſe of the Gonzaga-Eſte ſervice, which are undoubtedly the work of Nicola da Urbino; theſe muſt have been painted between the period of the Marquis' marriage with Iſabella d' Eſte, in 1490, and (the arms upon the pieces being thoſe of the wife and not of the huſband) before her death in 1539. We think, however, from internal evidence that it is more probable that they were produced anterior to 1519, the year of her huſband's death.

Nicola, therefore, was working at Urbino at the ſame time as the Donnini.

[1] Mr. Pentland ſtates that the Metauro only carries down calcareous boulders, gravel, and ſand, which laſt muſt be the "terra" mentioned by Paſſeri, and uſed in the compoſition of the glaze. We ſuſpect, however, that the neighbourhood of the river alſo furniſhed argillaceous marl.

Next in ſequence would be the Baſilewſki plate, dated 1521, followed by the Sta. Cecilia, painted by him in 1528. To theſe we ſhall preſently refer.

We have no record of the preciſe date at which the Pellipario, afterwards Fontana, family came from Caſtel Durante and ſettled at Urbino, but we have documentary proof that "Guido Niccolai Pellipario figulo da Durante," or "Guido, ſon of Nicola Pellipario, potter of Durante," was eſtabliſhed at Urbino in 1520.

From this period, through the 16th and 17th centuries, a number of pieces are dated and ſigned by various artiſts, or as having been made in the "boteghe" of various maeſtri of Urbino.

We propoſe to conſider the works of the more important of theſe artiſts under their ſeparate reſpective names, beginning with Nicola as the earlieſt of whom we have known examples; the Fontana family, and of Guido Durantino; the works of Fra Xanto; of Franceſco Durantino; of the Patanazzi; claſſing together the works of other artiſts of the fabrique, of whom we have ſmaller record in remaining examples or documentary hiſtory. There ſeems little doubt that the revival, or perhaps the firſt introduction of artiſtic ceramic manufacture to Urbino was under the influence of Guidobaldo I., and that many of the potters and nearly all the more important artiſts immigrated from Caſtel Durante. Long liſts of names have been publiſhed by Raffaelli, but it is difficult to diſtinguiſh between the more ordinary potters, and the artiſts, whoſe works we are unable to recogniſe from the abſence of ſigned ſpecimens.

Nicolo or Nicola da Urbino.

CONSIDERABLE uncertainty exiſts, and ſome confuſion has ariſen among connoiſſeurs in reſpect to the works of this very able artiſt, and as to his connection with the Fontana family and fabrique at Urbino, the latter ſtill a diſputed and undecided queſtion; as alſo to the marks on various pieces attributable to his hand only, but which have been aſſigned by M. Jacquemart to the fabrique of Ferrara, and by other writers to variouspainters and localities. There are no pieces marked or ſigned by this artiſt in the South Kenſington Muſuem, but it poſſeſſes some examples of his work. A certain ſimilarity in ſome of his leſs careful pieces has cauſed them, not unfrequently, to be attributed to Xanto, but a cloſer ſtudy of his manner will ſhow it to be really very diſtinct.

We will proceed to give a liſt of all the ſigned pieces known to the writer, and will draw our concluſions therefrom. The firſt is in the Britiſh Muſeum, a plate, repreſenting a ſacrifice to Diana, and inſcribed on the reverſe $\overset{\text{Nicola da}}{\text{.V.}}$ (Mark No. 1.); and in comparing it with thoſe of the Gonzaga-Eſte ſervice, Mr. Franks arrived at the concluſion that they alſo were painted by Nicola in his moſt careful manner; the clue thus found, he ingeniouſly deciphered the monogram on the beautiful fragment in the Sauvageot Collection (Louvre G. 324), painted with a group from the Parnaſſus of Raffaelle, clearly and unmiſtakably by the ſame hand (Mark No. 2).

Thoſe two exquiſite plates in the Britiſh Muſeum from the Bernal Collection, to which we have alluded, are portions of a ſervice painted by Nicola da Urbino for Iſabella d' Eſte, wife of Gian. Franceſco Gonzaga, Marquis of Mantua, daughter of Ercole I., and ſiſter to Alfonſo II., Dukes of Ferrara. Her ſhield of arms, carefully blazoned, occupies the centre of one, and the front of a tower in the architectural background of the other plate;[1] the former has the ſubject of Apollo and Python on one ſide, and that of Apollo ſeizing Daphne on the other; on a ſhield ſuſpended from a tree is what appears to be a bundle of rods ſtanding in a ſquare box; this may perhaps be intended for a crucible filled with bars of gold, beneath and about which a fire is burning; and if ſo, it is the well-known "impreſa" or cognizance of the Gonzaga. On a label is inſcribed, "nec ſpe nec metu," the motto of Iſabella d'Eſté, and on another is the monogram, which is alſo found on other pieces of this ſervice, and which is given in facſimile among the Marks (No. 3), from one in the Muſeum of the Univerſity at Bologna. The other Britiſh Muſeum ſpecimen has for ſubject a troop of horſe ſoldiers entering a city, a woman with her dead child meets them. That at Bologna is a "Meſciroba" or ewer, of quaint form and great beauty of painting, and on which the ſame arms and motto occur.

The companion "hanap" is in the poſſeſſion of Baron Alphonſe de Rothſchild, of Paris, and is figured in Delange's folio work (pl. 31). Signor Frati, of Bologna, informed the writer ſome years ſince that he had ſeen a very beautiful vaſe bearing the ſame arms and dated 1519.

[1] This ſhield bears the arms of Gonzaga, impaling thoſe of Eſte. They would, therefore, be thoſe of Iſabella, it being the cuſtom in Italian heraldry for the wife to uſe her own family arms impaled on the left of her huſband's, whereas the huſband would only uſe his own without impalement. Married in 1490, the Marquis died in 1519. Iſabella or Elizabeth, a great patroneſs of literature and art, whoſe accompliſhments and perfections were lauded by the poets of her day, died in 1539.

Another plate of the ſame ſervice and equally beautiful with thoſe in the Britiſh Muſeum, is in Mr. Fountaine's collection at Narford Hall; on this the arms fill the centre of the piece.

The next ſigned example which comes under notice is a leſs carefully painted plate, forming part of the rich collection of M. Baſilewſki, of Paris. Its ſubject repreſents a crowned and ſceptred king, probably Solomon or David, ſeated on a throne, with architectural background, &c., and on the reverſe occurs the monogram of Nicola, ſomewhat varied from that on the Louvre piece (Mark No. 4). This is alſo figured by Delange, pl. 55.

Laſtly, and of equal importance in the hiſtory of this very able ceramic painter, is a large circular diſh, which, among the other noble ſpecimens of the Urbino fabrique, long preſerved in the Muſeum of the Uffizi, is now in the Bargello at Florence.

The entire ſurface is covered with the ſubject of the Martyrdom of Santa Cecilia, painted with care, and unmiſtakably by Nicola, but not in the earlier and more delicate manner of the Gonzaga ſervice; on the reverſe is the monogram, again varied by connecting the upright limbs of the letter N, with a croſs bar to form an H. It will be noticed that the firſt monogram in the ſeries has a croſs-bar between the firſt and ſecond ſtroke of the N to form an A, and would therefore read NICOLA. On M. Baſilewſki's piece this is omitted, and the name would read NICOLO; while by the addition ſeen on the Bargello diſh it would give the more Tuſcan pronunciation to the name by ſpelling it NICHOLA.

But what is ſtill more intereſting he adds to the titular inſcription, "*fata in botega de Guido da Caſtello durante in Urbino*, 1528," thus proving his connection with the Fontana fabrique, and we think alſo with that family, unleſs this "Guido da Caſtello durante" be other than he who is called in notarial documents "Mag: Guido Niccolai de Durante figulas Urbinas," and "Mag: Guido Nicolai figulas de Durante civis Urbini" (Pungileoni). It appears to the writer that as the period at which he worked is proved by examples dated 1521 and 1528, and others which by their manner would ſeem to be earlier, agreeing with the records of the family, the place and the fabrique, as alſo the general character of the wares upon which he painted, are evidence in favour of the concluſion that he muſt have been that Nicola Pellipario of Caſtel Durante, who came to Urbino with his ſon Guido, and there eſtabliſhed a "botega" in his ſon's name.

We are not aware of any counter evidence ſtronger than this, although it may be ſuggeſted that the Guido named on the diſh was

perhaps "Guido Durantino," in whoſe botega the ſervice for the Montmorency was made (of which anon); but the pieces ſo ſigned are, we believe, not all by the ſame hand, and none are recorded of earlier date than 1532. Moreover, we incline to the ſuppoſition that both theſe two Guidos, Durantini, are but one and the ſame Maeſtro Guido Fontana, of Caſtel Durante.[1]

Neither can we ſuppoſe him to be "Guido Merlino," for the pieces ſigned as of his botega all have the chriſtian and ſurname, the latter variouſly ſpelt "Merlino," "Merlingo," and "Nerlino," and the dates are 1542 and 1551.

Mr. Marryat and ſome other writers have ſuggeſted that Nicola may have been a pupil of Xanto, but dated pieces negative this theory, for we have ſeen that Nicola painted from before 1519 till 1528, and probably after, whereas the earlieſt dated Xanto is not anterior to 1530.

M. Darcel's ſuggeſtion[2] that he was the ſame as Nicolo di Gabriele, who was painting in 1530, we think equally improbable.

Many unſigned pieces by Nicola are preſerved in public and private collections, but frequently are not recogniſed.

Some of the fineſt with which we are acquainted are in the Narford cabinet, one rare example being a plateau with raiſed centre, on which is painted a female playing the pipes. The ſubject of Apollo and Marſyas fills the intervening ſpace, and is ſurrounded by a rich border of human-headed dragons and hippocampi, with medallions of dark reddiſh-brown ground, painted with profile heads in camaïeu.

Another magnificent circular diſh, 21 inches in diameter, is entirely covered with the ſubject of the Converſion of St. Paul, a crowded compoſition of many figures, with architectural background. This admirable work we aſcribe to Nicola, but with ſome heſitation; it is in all probability by the ſame hand as a piece repreſenting the Galatea, after Raffaelle, which is in Mr. Henderſon's collection, and which Mr. J. C. Robinſon aſcribes to Nicola, and although the treatment is grander and more powerful than that of the uſual works of the artiſt, there are many points of reſemblance which induce us to aſcribe Mr. Fountaine's diſh to the ſame hand. This example is ſigned at the back "in Urbino," and on a label in the foreground of the ſubject occur the letters L. V. (Mark No. 6), which we are diſpoſed to conſider

[1] A negative argument in favour of this concluſion may be grounded on the fact that although notarial documents exiſt referring to "Guido Niccolai di Durante," no ſuch papers have been found in which any other Guido Durantino is mentioned.

[2] Notice des Fayences Peintes, p. 181.

as merely the number (55) of the piece in the ſervice to which it belonged; in corroboration of which we may refer to the piece of the Gonzaga-Eſte ſervice in the ſame collection, where on the baſes of columns the numbers XXVII are twice repeated. Mr. Franks agrees with the writer in thinking that the piece in queſtion is by the ſame hand as Mr. Henderſon's "Galatea," and has great affinity with the work of Nicola.

Examples occaſionally occur in collections apparently painted by Nicola and luſtred at the Gubbio works; of ſuch is a fragment in the Narford Collection, and in that of Mr. R. Napier is a plate, the painting of which is aſcribed by Mr. J. C. Robinſon to Nicola; ſubject, Europa, dated on the back 1524, and enriched with metallic luſtre in the botega of Maeſtro Giorgio (Shandon Cat., No. 2873).

A ſmall plaque, having the half figure of the Virgin and Child, *in rilievo*, carefully modelled, outlined in colour, and painted in the manner of Nicola, but not luſtred, and poſſibly an exceptional piece by him, is in the poſſeſſion of Monſignore Cajani at Rome.

His manner is remarkable for a ſharp and careful outline of the figures, the features clearly defined, but with much delicacy of touch, the eyes, mouth, and noſtrils denoted by a clear black ſpot, the faces oval, derived from the Greek model, a free uſe of yellow and a pale yellow green, a tightening of the ankle and a peculiar rounding of the knee, the hair and beard of the older heads heightened with white; the architecture bright and diſtinct; the landſcape background ſomewhat carefully rendered in dark blue againſt a golden ſky; the ſtems of the trees, ſtrangely tortuous, are coloured brown, ſtrongly marked with black lines, and as alſo the rolled up clouds, are treated in a manner not very true to nature.

Few Majolica painters have produced works of greater beauty than the plates of the Gonzaga-Eſte ſervice, which are equally excellent in the quality of glaze and the brilliancy of colour.

The Fontana Family.

N the ſubject of this leading family of Italian ceramic artiſts we feel that we cannot do better than reprint *in extenſo* the notice by Mr. J. C. Robinſon, appended to the Soulages Catalogue, the obſervations in which we have every reaſon to confirm with but ſmall exceptions. He ſays:—

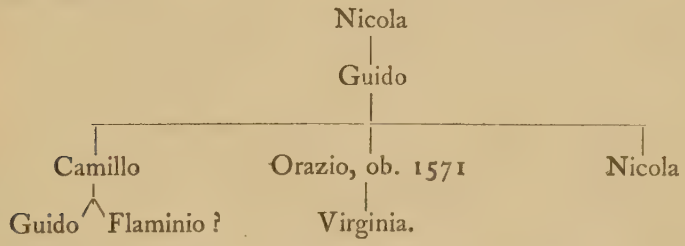
"The celebrity of one member of this family has been long eſtabliſhed by common conſent. Orazio Fontana has always occupied the

higheſt place in the ſcanty liſt of Majolica artiſts, although at the ſame time nothing was definitely known of his works. Unlike their contemporary, Xanto, the Fontana ſeem but rarely to have ſigned their productions, and conſequently their reputation as yet reſts almoſt entirely on tradition, on incidental notices in writings, which date back to the age in which they flouriſhed, and on facts extracted at a recent period from local records. No connected account of this family has as yet been attempted; although the materials are ſomewhat leſs ſcanty than uſual, there can be no doubt, however, that a conſiderable proportion of the products of the Fontana 'boteghe' is ſtill extant, and that future obſervations will throw light on much that is now obſcure in the hiſtory of this notable race of induſtrial artiſts. The information I have ſucceeded in getting together will eſtabliſh ſeveral facts hitherto unnoted, and, at any rate, lay the groundwork for a more detailed account. Orazio Fontana, whoſe renown during his lifetime even, ſeems to have completely eclipſed that of the other members of his family, and in fact of all the other Urbineſe artiſts, is firſt mentioned by Baldi, at the beginning of the ſeventeenth century, in his eulogy of the ſtate of Urbino, pronounced before Duke Franceſco Maria II. At a more recent period Creſcembeni alludes to him in reference to a ſubject, which we ſhall hereafter have occaſion to diſcuſs more particularly; and laſtly, Paſſeri, quoting both theſe authors, has added in a brief notice all that was known of him up to a very recent period. Paſſeri, following Creſcembeni, aſſumes him to have been a native of Urbino, but is in doubt as to the actual place of his labours, ſuggeſting Urbino, Fermignano, Caſtel Durante, and laſtly *Peſaro*, where he inſinuates 'he found the earth more proper for his art;' in aſſuming him to have worked at the laſt mentioned city, however, Paſſeri merely gives way to a ridiculous mania for exalting his own locality; there is, in fact, not a tittle of evidence beyond this looſe aſſertion, that he was ever in any way connected with Peſaro; and it is equally certain on the other hand, that Urbino was the real ſeat of his labours: but in fixing the period in which he flouriſhed as between 1540 and 1560, Paſſeri is within the truth, as we ſhall preſently ſee.

"Pungileoni, however, was the firſt to furniſh us with reliable evidence, and more recently, Raffaelli has conſiderably enlarged our ſources of information. Having thus far noted the gradually-increaſing poſthumous reputation of its leading member, we will now turn to the facts reſpecting the family in general. From documents cited by Raffaelli, it is eſtabliſhed beyond doubt that the original family name was *Pellipario*, of Caſtel Durante, Fontana being an adopted cognomen or ſurname; and it is not immaterial to obſerve, that down to the lateſt

mention of any one of the family (in 1605), they are invariably deſcribed as of Caſtel Durante.

"The firſt who occurs is *Nicolo Pellipario*, who was alive in the year 1540, and though not ſpecially ſo qualified, was doubtleſs the proprietor of a vaſeria; this Nicola had a ſon, Guido, who is mentioned in a notarial deed as early as 1520. The latter appears, in turn, to have had three ſons, Orazio, Camillo, and another Nicola; Guido, the father, ſurvived Orazio, and probably alſo Nicola, living at leaſt after 1571, in which year Orazio died,[1] leaving a daughter, Virginia. Camillo, the ſecond ſon, very likely lived much longer, and Pungileoni notices *his* ſon Guido, who died in the year 1605.[2] In addition to theſe names, Denniſtoun ſtates,[3] I know not on what authority, that Orazio was aſſiſted in his labours not only by his brother Camillo, but alſo by a nephew (Flaminio), who afterwards ſettled in Florence. This latter may have been another ſon of Camillo.



"The Fontana were undoubtedly manufacturers as well as artiſts, *i.e.*, they were the proprietors of 'vaſerie.' Of the firſt Nicola, as we have only a brief incidental notice of him, nothing poſitive can be affirmed. The ſuppoſition of his being identical with 'Nicola da Urbino' has already been diſcuſſed in our notice of that artiſt; but with reſpect to his ſon Guido, we have the teſtimony both of works ſtill extant, and of contemporary documents. An inſcription on the reverſe of a fine plateau in the Fountaine Collection informs us, that it was 'fatto in Urbino in Botega di M° Guido Fontana Vaſaro' (*i. e.*, 'made in Urbino in the ſhop of Maeſtro Guido Fontana, vaſe maker'); whilſt we learn, by the evidence of monuments,[4] that his ſon Orazio

[1] Raffaelli, p. 35, and Ibid. (note) 26.

[2] "Di cui in un libro della Confraternità de S. Croce de Urbino leggeſi: Guido Durante di Camillo pittore da Caſtel Durante entrò in la Compagnia a di 20 gennaro 1581, ed in appreſſo, obiit die 9 Julii 1605."—PUNGILEONI. *Giornale Arcadico*, vol. xxxviii. p. 353.

[3] Denniſtoun, Dukes of Urbino, vol. iii. p. 402.

[4] Vaſe formerly in the Strawberry Hill Collection, inſcribed "Fate in Botega di Oratio Fontana;" and likewiſe a large vaſe in the Muſée Ceramique of Sèvres,

alſo had a ſhop or manufactory of his own, and we have fortunately evidence of an entirely circumſtantial nature on this point. Raffaelli gives an extract from a notarial document,[1] eſtabliſhing the fact that Orazio worked in conjunction with his father up to the year 1565, at which date he ſeparated himſelf from the latter, and ſet up a 'botega' on his own account in the Borgo ſan Polo, near to his father's eſtabliſhment, there being at the time of this ſeparation important commiſſions, both from the Duke of Urbino and from Piedmont, in proceſs of execution, and on which Orazio in particular was bound to exerciſe his art. The fact is thus eſtabliſhed, that between 1565 and 1571 at any rate, there were two diſtinct Fontana manufactories,—that of father and ſon. What became of Orazio's eſtabliſhment after his death, whether continued by his brother Camillo, or reunited to that of the father, there is no evidence to ſhow. With reſpect to the remaining members of the family, our information is of the ſcantieſt kind. Camillo, who was inferior in reputation as a painter only to his elder brother, appears to have been invited to Ferrara by Duke Alfonſo II., and to have introduced the Majolica manufacture into that city.[2] We know not, however, at what period of his career this migration occurred, and from the fact of the mention of his ſon, the younger Guido, as living at Urbino in 1581 (ſee ante), it is fair to preſume that he returned again to Urbino, and probably ultimately ſucceeded his father. Of Nicola, the third (?) ſon, we have only incidental mention in a legal document, merely eſtabliſhing the fact of his exiſtence in the year 1570.[3] Guido,

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inſcribed on the triangular plinth, "In botega di M°. Oratio Fontana;" alſo a vaſe of the ſame model, ſimilarly inſcribed, now in the collection of Alexander Barker, Eſq.

[1] "Cum ſit quod verſa fuerit et vertatur extrajudicialis controverſia inter Mag. Guidonem q. Nicolai de Durante figulam et habitatorem Urbini ex una, et Mag. Horatium ejus filium ex altera cauſa et occaſione bonorum mobilium et ſuppellectilium domus et apothecæ Mag. Guidonis . . . et ſpecialiter creditum quod dicti Mag. Guido et Horatius habent cum illuſtriſſimo et excellentiſſimo Domino noſtro Urbini invictiſſimo Duce et quod habent in Pedemonte . . . et quia dictus Horatius alligabat, prout alligat dicta credita ad ipſum ſpectare . . . et velle de cetero ſuam artem exercere." Rog. Girolamo Fazzini Not. Urbenate, 8 Nov. 1565. Quoted by Raffaelli, p. 35, note 24. And "Cæſar Marini . . . dedit . . . Mag. Horatio Fontanæ unam domum in burgo S. Pauli juxta ſtratam bona Mag. Guidonis Fontanæ: Rog. Gaſparre Fazzini."—Ibid. note 25.

[2] Pungileoni Giornale Arcadico, vol. xxxvii. p. 353.

[3] "Mag. Guido q. Nicolai de durante nuncupatus Fontana figulus Urbini reliquit . . . . in omnibus autem ejus bonis ſuos hæredes eſſe voluit Horatium. Camillum, et *Nicolaum* filios legitimos." Rog. Marcus Antonius Theofilus Not. Urb. 1570, die 29, &c. &c.—RAFFAELLI, p. 36, note 30.

ſon of Camillo, we have ſeen, lived till 1605; and of Flaminio, who may either have been ſon of Camillo or of Nicola, Denniſtoun's vague notice aſſerting his ſettlement in Florence is all I have been able to collect. No ſigned pieces of Camilla, Flaminio, Nicola the ſecond, or Guido the ſecond, have as yet been obſerved.

"It has been already ſtated that a conſiderable proportion of the Fontana Majolica is doubtleſs ſtill extant; and it becomes now deſirable to endeavour to identify the works of the individual members of the family, without which the mere knowledge of their exiſtence is of very little moment; but this is no eaſy taſk; although ſpecimens from the hands of one or other of them are to be undoubtedly found in almoſt every collection, the work of compariſon and collation has as yet been scarcely attempted. The ſimilarity of ſtyle and technical characteriſtics of the ſeveral artiſts moreover, working as they did with the ſame colours on the ſame quality of enamel ground, and doubtleſs in intimate communication with each other, reſolves itſelf into ſuch a ſtrong family reſemblance, that it will require the moſt minute and careful obſervation, unremittingly continued, ere the authorſhip of the ſeveral ſpecimens can be determined with anything like certainty. The evidence of ſigned ſpecimens is of courſe the moſt to be relied on, and is indeed indiſpenſable in giving the clue to complete identification in the firſt inſtance; but here, in the caſe of the Fontana family, and doubtleſs alſo in that of many other Majolicara, a difficulty preſents itſelf which ſhould be noticed in the outſet. This difficulty ariſes in determining the authorſhip of the pieces ſigned '*Fatto in botega*,' &c. &c.; this mode of ſignature, in fact, proves very little in determining individual characteriſtics, inaſmuch as apparently nearly all the works ſo inſcribed are painted by other hands than that of the proprietor of the Vaſeria; thus, in the caſe of pieces executed in the botega of Guido Fontana, we may expect the painting to be rather from the hand of Horatio or Camillo than that of their father the Vaſaro; in fact, I have myſelf obſerved that one and the ſame hand may be traced in pieces inſcribed reſpectively from the boteghe of both Guido and Orazio, the hand being, I have little doubt, that of Camillo. In caſes, however, in which the artiſt has actually ſigned or initialed pieces with his own name, of courſe no ſuch difficulty exiſts, but the certainty acquired by this poſitive evidence is as yet confined in the caſe of the Fontana family to their greateſt name, Orazio.

"The information I am now, however, enabled to communicate will, I think, be concluſive in eſtabliſhing the identity of his works, and I confidently anticipate that the greatly increaſed attention which the

Majolica is now receiving will ſoon reſult in the acquiſition of equally ſatisfactory evidence as regards the others.

"It appears from Paſſeri that a great number of pieces from the hand, or at any rate the 'fabrique' of Orazio were preſerved in the 'Garda Roba' of the Dukes of Urbino, whence they in all probability paſſed into the poſſeſſion of the Farneſe family at the devolution of the Duchy in 1631; this he gathers from an inventory extant at Peſaro in his time, and from the ſame ſource Paſſeri has extracted the following mark (*ſee* Mark No. 9), indicating '*Orazio Fontana Urbinate fece.*' Succeeding writers, down to the preſent time, have quoted and reproduced this as the only known monogram of Orazio. At the ſame time it muſt be obſerved that no one, not even Paſſeri himſelf, has ever been able to verify its exiſtence on any piece of Majolica. M. Delange, writing as late as 1853, ſays, 'En revanche Paſſeri donne le ſigle d'un celèbre artiſte, dont il eſt regrettable qu'on n'ait jamais vu d'exemple, c'eſt le monogramme de Oratio Fontana.'

"But although the mark reſts ſimply on Paſſeri's unſupported authority, I am not diſpoſed to queſtion its authenticity; and think it moſt likely ſooner or later ſome piece ſo ſigned will come to light. This, however, was not the only monogram employed by Oratio; and I have now the ſatisfaction of adducing for the firſt time four others copied immediately from pieces of ware in exiſtence. In the ſummer of 1855 M. Delange was kind enough to communicate to me the following monogram, copied from a fine plate repreſenting the rape of a Sabine, in the collection of the Cavaliere Aleſſandro Saracini, in Siena. This mark (*ſee* Mark No. 11), I ſhould obſerve, had been previouſly given to M. Delange by H. Scudamore Stanhope, Eſq., and the latter gentleman has ſince kindly confirmed the authenticity of the mark, and communicated to me his impreſſion as to the ſtyle of painting and general appearance of the piece. Neither of theſe gentlemen, however, ſeem to have read the monogram, or ſuſpected its true attribution. Shortly afterwards I diſcovered the ſame mark on a plate in the Collection of the Britiſh Muſeum, originally from the Bernal Collection, repreſenting the chaſe of the Calydonian boar. (*See* Mark No. 10.)

"This ſpecimen was at once revealed as an Urbino piece, by a hand very often obſerved elſewhere, and which I had long ſuſpected to be one of the Fontana family. On endeavouring to decipher the monogram, which, it will be obſerved, is identical with the one from the Saracini Collection, there was little difficulty in conſtruing its ingenious combinations; taking the large O as the beginning, and the ſmaller o in the centre as the laſt letter, the word 'Oratio' ſtands clearly con-

feſſed; and it may be obſerved that the pages of Brulliot might be ſearched in vain for a more felicitous combination. The date, 1544, which accompanies both theſe ſpecimens, evidently refers them to the very earlieſt period of the artiſt; the Britiſh Muſeum plate, indeed, bears every evidence of youthful care and timidity. Although diſtinguiſhed by an unmiſtakeable and characteriſtic ſtyle, it is yet far from equalling in power and beauty the ſpecimens ſtill to be deſcribed.

"The next mark may be ſeen on a magnificent plateau, the painting repreſenting the Maſſacre of the Innocents, copied from Marc Antonio's engraving after Raffaelle. This ſplendid piece, unfortunately cruelly fractured, is the chef d'œuvre of the collection of Majolica of the Muſeum of the Louvre. In the foreground of the compoſition is conſpicuouſly placed the following initial. (*See* Mark No. 13.) Although a far finer and more powerful work, there can be no doubt of its being by the ſame hand as the Britiſh Muſeum piece; I ſhould indeed deem it to be of the fineſt and moſt fully developed period of the artiſt, probably ſomewhat before 1550.

"We have next two marks very cloſely reſembling each other, from pieces in the celebrated Collection of Andrew Fountaine, Eſq. Theſe two pieces are large tazze or fruttiere evidently from the ſame ſervice. One of them is admirably painted with the ſubject of St. Paul preaching at Athens, from Raffaelle's well-known cartoon, whilſt the other repreſents David ſlaying Goliath. The marks, as in the previous inſtance, are placed in the foreground of the compoſition on tablets or ſlabs of ſtone drawn in perſpective. Nothing can exceed the brilliancy of colour and glaze, and the maſterly drawing of theſe pieces. They are, in fact, equal, if not ſuperior in excellence, to the Louvre ſpecimen, unqueſtionably by the ſame hand as it, and of about the ſame period. The monogram on the plate repreſenting St. Paul preaching may, I think, be conſtrued as follows: The firſt character is probably intended for the Greek letter phi, but which has at the ſame time a double meaning, and may be read as the monogram O·F. (*See* Mark No. 14.) In either caſe it is uſeleſs to obſerve that the firſt letter of the name of Fontana is indicated. The next character is a delta for 'Durantino' (Orazio Fontana Durantino); the delta, however, it ſhould be obſerved, is probably compounded with ſome other letter which is not obvious. The ſignature in the 'David and Goliath' piece differs only in the firſt of the characters, which, in this caſe, is a regular Greek phi. (*See* Mark No. 15.) It is not my intention to enter into any more detailed deſcription of the technical and artiſtic qualities of theſe noble ſpecimens of the art, we ſhall revert to their

conſideration further on. I will here only obſerve that they are unqueſtionably by the ſame artiſt as the ſpecimens previouſly adduced."

Theſe notes by Mr. Robinſon compriſe the bulk of the information conveyed by Pungileoni and Raffaelli,[1] and leave little to add. A reprint of the extracts from documents referring to the various members of the family and publiſhed by theſe authors, would hardly be looked for in the preſent work; but it may be intereſting to know that on the 29th December 1570, Guido made his firſt will, ſtyling himſelf "Mag. Guido 9 Nic. de Durante nuncupatus Fontana figulus Urbini," in which he mentions Horatium, Camillum, and Nicolaum, his ſons, and Flaminium, ſon of Nicola. His ſecond will is dated 16th October 1576, and by this his heirs were Camillo, Virginia, daughter of Orazio (then dead), Flaminio ſon of Nicola, Nicola his own ſon, and Elizabeth his ſecond wife.

In the laſt edition (1870), of Mr. Chaffers' "Marks and Monograms," quoting a "Burn's MSS.," an authority we fear of doubtful weight, he cites an eight-inch plate, painted with an armed buſt of Pompey in the centre, and on the face of which, among the ornaments of the border, are two labels, one bearing the initials O. F., the other the date 1519; on the reverſe is inſcribed in blue—

Ponpeo
O.F. V.

Mr. Chaffers, aſſuming that theſe are the initials of Orazio Fontana, ſuggeſts that Orazio and Guido muſt have come to Urbino with Nicolo Pellipario ſooner than has been ſuppoſed. We have not ſeen this ſpecimen, and its whereabout is not ſtated.

Guido Fontana and Guido Durantino.

E have ſaid that it is a matter of uncertainty whether Guido Fontana and Guido Durantino were the ſame perſon, or rival maeſtri; and that we are diſpoſed to the former opinion, from the fact, that in the documents quoted by Pungileoni no other "Vaſaio" named Guido, and of Caſtel Durante, is named. The pieces inſcribed as having been made in their boteghe, although painted by different hands,

[1] Pungileoni; P. Luigi. "Notizie delle pitture in Majolica fatte in Urbino," publiſhed with the edition of Paſſeri's work. *Peſaro* 1857.

Raffaelli, Giuſeppe. "Memorie Iſtoriche delle Majoliche lavorati in Caſtel Durante o ſia Urbania. Fermo, 1846.

may, by the wording of their inſcriptions afford ſome explanation; thus, on the Sta. Cecilia plate painted by Nicola, he writes in 1528, "*fata in botega di Guido da Caſtello d'Urante in Urbino*" (*ſee* Mark No. 5), from which we argue a connexion with the Fontana.

On a plate painted by a well-known but nameleſs hand, in the Narford Collection, repreſenting the ſiege of the Caſtle of St. Angelo by the Conſtable de Bourbon, is written, "*fatte in Urbino in botega de M° Guido fontana Vaſaro.*" (Mark, No. 7). Of pieces by other artiſts whoſe names are not recorded, in the Britiſh Muſeum is a plate of the well-known ſervice on which are the arms of the Conſtable de Montmorency, having for ſubject the myth of Jupiter and Semele, and on the reverſe of which is inſcribed, "*Nella botega di M° Guido Durantino in Urbino*, 1535." Three pieces of this ſervice belong to the Baron Sellières and one to M. Poucet, another is in the Muſeum at Rouen, and three others are in the Narford Collection.

Another plate of the ſame ſervice is in the poſſeſſion of Prince Napoleon, and is illuſtrated in Delange's "Recueil," pl. 72; it bears a ſimilar inſcription.

Of a ſervice bearing the arms of Cardinal Duprat, one piece is in the Louvre (G. 329), ſubject, David and Goliath, and with a ſimilar ſignature. Another is in the Ceramic Muſeum at Sèvres ſimilarly ſigned, and dated 1535.

Another plate alſo ſo ſigned but without date is in the Soane Muſeum; it repreſents the Fates.

A plate was ſold from the Viſconti Collection at Paris, in 1854, inſcribed, "*Hercole mazza hydra in botega di M° Guido Durantino in Urbino* 1533."

A beautifully painted plate, ſubject the Judgment of Paris, bearing the date on a ſtone in the landſcape, is in the collection of Mrs. D. M. Davidſon, it is inſcribed, "*In botega di M° Guido Durātino*, 1532."

Other ſimilarly inſcribed pieces are in collections.

A fine plate in that of the Baron Sellières which M. Jacquemart conſiders to be a prototype of the Fontana ſchool, "et ſans doute le *ſummum* des œuvres de Guido," repreſenting the Muſes and the Pierides after Pierino del Vaga, is ſigned "*Fatto in Urbino in botega di M° Guido da Caſtel Durante.* X."

The firſt, ſecond, and third of theſe examples are painted by different hands; the firſt, the Sta. Cecilia, by Nicola; the ſecond, the ſiege of the Caſtle of St. Angelo, by an abundant artiſt of the Fontana

fabrique, whoſe work is found on pieces of the beſt time, and alſo we think on ſome which are ſigned "*fato in botega de Orazio Fontana*," and whom we imagine to be Guido Fontana himſelf; the third and others, by unknown artiſts working in the fabrique, ſome perhaps by the younger ſon, Nicola junior, by Raffaello Ciarla, &c.

The apparent anomaly of the father's work being found on pieces made in Orazio's botega would be accounted for by the fact that the ſeparation was an amicable one, and that there was at the time work in hand on important commiſſions, which would have to be completed between the two maeſtri; and accordingly this ſame hand is obſervable on ſome of the jars at Loreto. We believe that Mr. J. C. Robinſon is diſpoſed to attribute theſe works to Camillo, whoſe painting we ſhould connect with pieces of a later date; but in the abſence of poſitive evidence, it muſt ſtill remain an uncertain queſtion.

Unfortunately, we know no piece ſigned as actually painted by the hand of Guido Fontana, but as he took that cognomen after ſettling in Urbino, it would be more probable that he would himſelf apply it on his own work; whereas Nicola (preſumably his father) on the piece of earlier date, retained the name of their native *caſtello*. By others the botega would long be known as that of the "durantini," and that it retained that appellation, even in the following generation, is proved by the occaſional reference to Orazio Fontana as of Caſtel Durante.

The manner of the painter of theſe pieces, of which Mr. Fountaine's Guido Fontana plate is a typical example, whether Guido himſelf, as we ſuſpect, or his ſon Camillo, approaches very much to that of Orazio, but is leſs refined and rich in colouring, wanting that harmony and power of expreſſion for which he was remarkable; the drawing is more correct and careful than that on ſome of Orazio's work, but is more dry and on the ſurface, there is great force and movement in the figures, and the landſcape backgrounds are finiſhed with much care and effect, ſometimes covering the whole piece; the foliage of the trees is alſo well rendered.

Pungileoni ſtates that Orazio was a pupil of Taddeo Zucchero. On ſetting up for himſelf in 1565, by a deed dated the 8th November he agreed to maintain and keep for three years "Domitilla" and "Flaminio," children of his brother Nicola.

Among the many important works executed at Guido's botega ſome were unfiniſhed at the time of the ſeparation; among them foreign commiſſions, ſome of which were for Piedmont, as we learn from Franceſco Pacciotti, architect to the court of Turin at that period.

Guidobaldo II., Duke of Urbino, gave a ſervice to Charles V., and another to Philip II. of Spain painted by Orazio, after deſigns by Taddeo Zucchero.

In the poſſeſſion of Signor Aleſſandro Caſtellani is a plate believed to be the work of Orazio Fontana, on which is a large portrait of the Emperor Charles V. The buſt of the Emperor reſts on a label bearing the following inſcription: "PROGEMES · DIVVM · QVINTVS · SIC · CAROLVS · ILLE · IMPERII · CÆSAR · LVMINA · ET · ORA · TVLIT · ÆT · SVÆ · XXXI · ANN · $\overset{\frown}{\text{M}}$ · D · XXXI · &."

This may be a piece of the ſervice preſented to that Emperor.

On the 17th September 1562, Paolo Mario writing from Urbino to a miniſter of the Duke of Urbino, on the ſubject of a *credenza* ſent to Philip II. by Guidobaldo II., ſpeaks of the care beſtowed upon its production, "che ſe ſi foſſe fatta di gioie," and for which deſigns repreſenting the hiſtory of Julius Cæſar had been brought from Rome; "the which after many accidents was finally finiſhed in the greateſt perfection, ſo that in it one might ſtudy the arts of ſculpture, painting, and illumination or miniature, as well as the hiſtory of Cæſar." He ſtates that Muzio Giuſtino Politano, the ſecretary to His Excellency, had dictated the verſes and quotations which are on the backs of the pieces, all of which were packed in ten "*arche*," and would be ſent under the care of an experienced "*Maeſtro*." This maeſtro may perhaps have been Raffaello Ciarla, as referred to by Pungileoni. This MS. letter is preſerved in the archives of Florence.[1]

It is alſo ſtated that the Ducheſs Vittoria Farneſe ordered vaſes of Orazio to preſent to her uncle, Cardinal Farneſe, and Annibale Caro writing from Rome on the 15th January 1563, to the Ducheſs, ſays, "the Duke has cauſed many drawings to be made here of ſtoriettes with which to paint a ſervice at Urbino, which has been finiſhed, and the drawings remain in the maeſtro's hands."

The celebrated vaſes made for the Spezieria of the Duke were produced at the Fontana fabrique, and ſubſequently preſented to the Santa Caſa at Loreto, where many of them are ſtill preſerved. Thoſe ſhown to the writer on his viſit to that celebrated ſhrine ſome few years ſince, did not ſtrike him as being of ſuch extraordinary beauty and great artiſtic excellence, as the high-flown eulogy beſtowed upon them by ſome writers would have led him to expect. The majority of the pieces are drug pots of a not unuſual form, but all or nearly all of which are "iſtoriati," inſtead of being, as is generally the caſe, ſimply

[1] *Archivio centrale di Firenze.* Carte d' Urbino. Div. G. Filza, 254.

decorated with "trofei," "foglie," "groteſche," the more uſual, and leſs coſtly ornamentation. Some of the pieces have ſerpent handles, maſk ſpouts, &c., but he vainly looked for the magnificent vaſes of unſurpaſſed beauty, nor indeed, did he ſee anything equal to the ſhaped pieces preſerved in the Bargello at Florence, or in the collections of Mr. Fountaine, the Rothſchilds, &c. The work of the well-known hands of the Fontana fabrique is clearly recogniſable, particularly that on Mr. Fountaine's Guido Fontana plate, and ſeveral pieces are probably by Orazio. Some, more important, preſerved in a low preſs were finer examples. We have ſaid that the pieces individually are not ſo ſtriking, but taken as a whole it is a very remarkable ſervice, ſaid to have originally numbered 380 vaſes, all painted with ſubjects after the deſigns of Battiſta Franco, Giulio Romano, Angelo, and Raffaelle; and as the work of one private artiſtic pottery in the comparatively remote capital of a ſmall duchy, it bears no ſlight teſtimony to the extraordinary development of every branch of art-induſtry in the various diſtricts of Italy during the 16th century. They were made by order of Guidobaldo II., but on the acceſſion of Franceſco Maria II. in 1574, he found the financial condition of the duchy in ſo embarraſſed a ſtate as obliged him to devote leſs attention to the encouragement of art. He abdicated in favour of the Holy See, and died in 1631. The vaſes of the Spezieria were preſented to our Lady of Loreto, while his valuable art collections were removed to Florence, ſubſequently becoming the property of Ferdinand dé Medici, the huſband of Vittoria his granddaughter.

On the vaſes of Loreto, "the ſubjects are the four Evangeliſts (by B. Franco), the twelve Apoſtles (by O. Fontana and aſſociates), St. John, St. Paul, Suſannah, and Job. The others repreſent incidents in the Old Teſtament, actions of the Romans, their naval battles (by B. Franco), and the Metamorphoſes of Ovid. On eighty-five of the vaſes are portrayed the games of children, each differing from the other. These vaſes are highly prized for their beauty as well as for their variety. They have been engraved by Bartoli. A Grand Duke of Florence was ſo deſirous of purchaſing them, that he propoſed giving in exchange a like number of ſilver veſſels of equal weight; while Chriſtina of Sweden was known to ſay, that of all the treaſures of the Santa Caſa, ſhe eſteemed theſe the moſt. Louis XIV. is reported to have offered for the four Evangeliſts and St. Paul an equal number of gold ſtatues."[1]

[1] Marryat, from D. Lugio Granuzi. Relazione iſtorica della Santa Caſa in Loreto, 1838.

While on the ſubject of Loreto we may allude to certain ſmall ſhallow cups or ſaucers, bearing in the centre the ill painted figure of the Lady of Loreto, generally on a yellow ground, and inſcribed externally in capital letters with the abbreviated words CON . POL . DI . S . CA. One in the writer's poſſeſſion is inſcribed CON . POL . ET . AQVA . DI . S . CASA, and bears at the back a portion of the ſeal of the Sanctuary. Theſe cups are ſaid to have had mixed with the paſte of which they were formed, a portion of the duſt ſhaken from the Virgin's dreſs, or ſwept from the walls of her houſe, which conveyed to them certain healing and beneficent qualities, and cauſed them to be highly prized by pilgrims to the ſhrine, to the higher claſs of whom they were probably preſented in return for offerings during the 17th and 18th centuries. They are ſaid, but we know not on what authority, to have been made at Caſtel Durante.

With his other art treaſures, the ornamental vaſes and veſſels of the *credenza*, among which were doubtleſs ſome of the choiceſt productions of the Urbino furnaces, made for Guidobaldo, and inherited by Franceſco Maria, muſt have been in great part removed to Florence; and there accordingly we find ſome remarkable ſpecimens. For many years neglected, theſe noble pieces were placed almoſt out of obſervation on the top of caſes which contained the Etruſcan and other antique vaſes in the Gallery of the Uffizi. When more general intereſt was excited on the ſubject of the renaiſſance pottery, theſe examples were removed to another room, and the writer will not eaſily forget the pleaſure he experienced, through the courteſy of the Director, in an examination of them at that time. They now occupy central caſes, in one of the rooms of the Bargello, uſed as a muſeum of art objects, and form a magnificent aſſemblage of vaſes, ewers, vaſques, pilgrim's bottles, and other ſhaped pieces, diſhes, and ſalvers, perhaps the richeſt that has deſcended collectively to our days, and among which may be recogniſed the works of all the more important ceramic artiſts of Urbino.

Among fifty of the more important pieces, is the circular diſh by Nicola, referred to in the notice on his works. Three lobed ciſterns or "vaſques" appear to be by the artiſt who painted Mr. Fountaine's plate, ſigned "in botega di Guido Fontana" (ſee ante), and thought to be by Guido himſelf. Twenty-one are more or leſs decorated with groteſques on a white ground, having medallion or central ſubjects. Theſe may be for the moſt part by that other pencil, contemporary with Orazio's, and which we ſuggeſt may probably be Camillo's. By Orazio is a fine circular diſh repreſenting "Lo incendio di Troja,"

and perhaps two others. An oval bowl, apparently by Franceſco Durantino. Two pieces only ſhow Xanto's bruſh; and one may probably be by Lanfranco of Peſaro, ſubject, the Rape of Helen. Five pieces are perhaps by G. Picci, and the reſt are difficult to aſcribe. Among theſe a central fragment admirably painted with figures of Venus and Cupid.

Portions of a magnificent ſervice of the beſt period of Orazio Fontana's botega are diſperſed in various collections, as alſo ſome pieces of equally rich quality made after the ſame models, but which were probably of another "credenza." Two of the former were exhibited at the Loan Exhibition in 1862, by Baron Anthony de Rothſchild. They are large oval diſhes, with raiſed medallion centres, and having the ſurface, both internally and outſide, divided into panels by raiſed ſtrapwork ſpringing from maſks, with ornamental moulded borders, &c. Theſe panels, edged with cartouche ornament, are painted with ſubjects from the Spaniſh romance of Amadis de Gaul, and on the reverſe are inſcriptions in that language correſponding with the panel illuſtrations. The central ſubject is not of the ſame ſeries, but repreſents boys ſhooting at a target, on one diſh, and warriors fighting, upon the other. The border is painted with admirable Urbino groteſques on a brilliant white ground. The ſize of theſe pieces is 2 ft. 2 in. by 1·8½ in. Of this ſame ſervice Mr. Fountaine poſſeſſes one diſh, a circular plateau of great beauty, and two ſmall plates, with central ſubjects, and border of groteſques on white ground. One of theſe is coloured in a ſort of biſtre or neutral tint of ſingular and rich effect.

The reverſe of theſe pieces is leſs carefully painted with dolphins ſwimming among waves, genii, &c., and on one, exhibited by Mr. Addington, are the arms of Inigo Avalos d'Aragon, Cardinal of Naples, and Marcheſe del Vaſto, who was created Cardinal in 1560, and was Archbiſhop of Turin from 1563 to 1564. He died in 1600. Raffaelli[1] gives a document dated 8 November 1565, and relating to the ſeparation between Orazio Fontana and his father Guido, in which mention is made of two ſervices, one being for the Duke Guidobaldo II., and the other for an order from Piedmont, which Orazio is bound to ſuperintend, and on which he is to exerciſe his art.

The Baron Lionel de Rothſchild poſſeſſes two triangular ſalvers of great beauty, divided into panels by raiſed cartouche work maſks, &c., and which may be of the ſame ſervice. Mr. Robinſon thinks they are by the hand of Orazio.

[1] Op. cit. p. 35, note 24.

Among the ſpecimens in the Bargello, at Florence, are diſhes of ſimilar character and high quality. The Louvre alſo poſſeſſes at leaſt one example.

The mould for theſe diſhes was uſed at a later period to produce works of great inferiority in painting on the ſame forms.

Other fine examples of this claſs are two circular vaſques or ciſterns, which were exhibited by Mr. Barker and by Sir H. Hume Campbell on the ſame occaſion. The bowl, ſupported by three conſole legs with lions' feet, is painted outſide with groteſques on the pure white ground, while the interior is filled with a ſubject; in one caſe repreſenting a Roman battle, with elephants, &c., in the other a diſtribution of gifts to the Roman people.

Mrs. H. T. Hope poſſeſſes a ſimilar piece.

There is a large oval ciſtern of unuſual size and great beauty in the Barberini Palace at Rome; the interior painted with a ſhipwreck, after Pierino del Vaga, the original drawing of which is in the Uffizi gallery at Florence. Groteſques, on a white ground, decorate the exterior. It is ſupported by a triton at each end, but the baſe has been unfortunately much broken.

A ſomewhat ſimilar piece, perhaps the companion, is in the poſſeſſion of the Rothſchild family at Paris.

The Baronne de Parpart has a trilobed vaſque painted with the ſubject of the Judgment of Paris, after Raffaelle.

A charming vaſe, mounted in ſilver gilt, formerly at Stowe, and having round the globular body a frieze of nude figures fighting, moſt carefully painted on a black ground, belongs to Mr. Mark Philips. There is an engraving of it in Marryat, page 97, as alſo of one of the ciſterns.

The shaped pieces produced at this fabrique are of the moſt elegant and quaint forms, characteriſtic of the taſte of the "cinque cento," Pilgrim's flaſks, ewers, vaſes, ſauce boats in the form of ſhells, fiſh, or crabs, and inkſtands in great variety, all diſplaying excellent modelling with careful execution and finiſh, a glaze of great richneſs, and colour boldly and judiciouſly applied. Later, theſe forms were ſtill maintained, but only as the medium for careleſs moulding and worſe painting. Examples of the good period are rare to meet with in a perfect ſtate.

Mr. Fountaine's collection at Narford is very rich in ſhaped pieces of the various periods of the fabrique.

The Marquis D'Azeglio had a pair of candelabra, in the ſtyle of the "cinque cento," bearing the device of Guidobaldo II., which came from a convent near Peſaro, and are 3 ft. 7 in. in height. They are now in the Baſilewſki Collection, and figured in Delange's "Recueil," pl. 94.

Among other fine examples attributed to Orazio's own hand may be mentioned a plate in the Louvre, repreſenting the Martyrdom of San Lorenzo, and another with the Triumph of Galateia.

In the Britiſh Muſeum is a circular diſh, admirably and moſt carefully painted with the ſtory of Pſyche, an undoubted work in Orazio's beſt manner.

As with many other majolica painters, Orazio's works vary from haſty and comparatively inferior, to the moſt carefully finiſhed and admirable paintings. Among the firſt is the plate in the Britiſh Muſeum, which is ſigned with his monogram ; and it may be here remarked as a curious circumſtance, that pieces ſigned by the painters are frequently inferior examples of their work, but by which their ſtyle may be recogniſed on other more carefully executed examples ; while of his more admirable are the Narford, the Louvre, and the Pſyche diſh of the Britiſh Muſeum, which have been already mentioned.

Of his ſigned "botega" pieces are a vaſque, in the poſſeſſion of Baron Alphonſe Rothſchild at Paris, with groteſques externally and ſubject inſide, a feaſt ; it is inſcribed "FATO · IN · VRBINO · IN · BOTEGA · DI · ORAZIO · FONTANA."

In Mr. Barker's collection from that of Delſette was a globular vaſe ſimilarly ſigned, but omitting "Urbino." (Delange, pl. 84.)

Mr. Montagu Parker poſſeſſes a pair of ſerpent-handled vaſes from Strawberry Hill, one of which is alſo ſimilarly ſigned in dark blue letters on a light blue ground, round the pedeſtal ; the ſubject on the body of the piece is after Giulio Romano.

In the muſeum at Sèvres is a vaſe, probably the *pendant* to Mr. Barker's, round the pedeſtal of which is written in capital letters ORAZIO · FONTANA.

Another vaſe, in the collection of the Baron Sellières, painted with the ſubject of the Triumph of Amphitrite, is more fully inſcribed "FATO · IN · BOTTEGA · DI · MESTRO · ORATIO · FONTANA · IN · ORBINO."

It appears that the Fontana "botega" was neither founded or maintained, although greatly encouraged and patroniſed by the Duke Guidobaldo, but was ſolely created by the enterpriſe and ſuſtained by the united induſtry of the family.

Orazio died on the 3rd Auguſt 1571. By his will he left his wife, Agneſina Franchetti Veneziana, 400 ſcudi, &c., and with power to remain in partnerſhip with his nephew Flaminio, with a view to the benefit of his only daughter, Virginia, who had married into the Giunta family when young. We think there is every probability that the fabrique was ſo continued, and that a numerous claſs, having the character of the wares of the botega, but of inferior artiſtic merit and

ſhowing the general decadence of the period, may, with probability, be attributed to it. We ſhall again allude to theſe works.

Camillo Fontana.

N many of theſe grandioſe pieces of the Fontana fabrique the work of another hand is ſeen, which differs from that of the painter of Mr. Fountaine's Guido Fontana diſh, as alſo from the acknowledged manner of Orazio. They are among the moſt decorative productions of the factory, large round diſhes with groteſque borders on a white ground, ſhaped pieces ſimilarly decorated, and having panels of ſubject executed by the artiſt in queſtion; others alſo where the ſubject covers the whole ſurface of the diſh. We have no clue to the name of this able painter, but we would venture to ſuggeſt the greater probability that theſe were the work of Camillo, who is ſaid to have been an artiſt only inferior in merit to Orazio himſelf. In manner they approach nearly to, and are difficult to diſtinguiſh from, the finer examples of the Lanfranchi fabrique at Peſaro; leſs powerful and broad than the work of Orazio, and leſs careful in drawing than thoſe aſcribed to Guido, they approach the former in the blending of the colours and rich ſoft effect of ſurface, while a ſimilar mode of rendering various objects, as ſtones, water, trees, &c., pervades all three, with ſlight individual variations. A peculiar elongation of the figures, and narrowing of the knee and ankle joints, is characteriſtic of this hand, as alſo a tranſparent golden hue to the fleſh.

We are almoſt wholly in the dark as to the clever painters of the groteſques on a pure white ground which ſo charmingly decorate many of the nobleſt productions of Orazio's furnace. The work of two or more hands is manifeſt on various pieces of the beſt period, one, perhaps the moſt able, is conſtantly ſeen on pieces, the iſtoriati panels or interiors of which are painted by Orazio himſelf, or by the artiſt whoſe works we have juſt conſidered, and may, perhaps, alſo have been by the hand of the latter, a ſimilar method of heightening with ſmall ſtrokes of red colour being obſervable on both. Gironimo, by whom we have a ſigned piece in the South Kenſington Muſeum (No. 4354. '57), may have been another, but his manner is of a ſomewhat later character.

It has been ſtated that Camillo went to Ferrara, by requeſt of the Duke Alfonſo II. d'Eſte, to ſuperintend the fabrique which he had eſtabliſhed or revived in that city; but it would alſo ſeem that ſome confuſion has ariſen on this ſubject, another Maeſtro Camillo of Urbino

having directed the Duke's work, and loſt his life in his ſervice. He was accompanied by one Giulio Durantino of Urbino, who may have been the painter of thoſe pieces bearing the "impreſa" and motto of that Duke (*vide* Ferrara). Camillo is alſo ſtated to have gone to Florence to ſuperintend the grand ducal fabrique. On his return to Urbino he married Margherita di Antonio Spelli, who brought him a ſmall farm and a houſe. He died on the 9th July 1605.

Of Nicola, jun., we know nothing; he is mentioned in his father's wills made in 1570 and 1576; and that he was unfortunate or improvident would ſeem probable from the fact that, in the deed of contract between Orazio and his father on the occaſion of his ſetting up for himſelf in 1565, he agrees to keep and provide for Domitilla and Flaminio, children of his brother Nicola, for the ſpace of three years.

Flaminio, the nephew, ſon of Nicola, continued the works, and was dear to the Dukes Guidobaldo and Franceſco Maria; it is ſaid that the latter took him to Florence to teach and aid pupils ſtudying under Bartolomeo degli Ammanati, where he remained for ſome years. Under the fabrique of Caffaggiolo are claſſed certain pieces, Nos. 321, 2, 3, p. 124; which may perhaps have been produced under the influence of this member of the family. In form and decoration with groteſques they are a poor reminiſcence of the ſuperior works of an earlier period.

The work of another, a later and inferior hand, probably of the Fontana fabrique, is abundant in collections; his manner is between that of the Fontana and of the Patanazzi; free and effective, but looſe and careleſs; the Fontana pigments are uſed, and occaſionally pieces occur painted with greater pains. Many vaſes with ſerpent handles, and other ſhaped pieces, were painted by this hand, of whoſe name we have no record, and it would be only gueſſing to ſuggeſt that Guido Fontana, junior, the ſon of Camillo, who died in 1605, may have been their author.

Francesco Xanto.

NOTHER important artiſt of the Urbino fabrique was Franceſco Xanto, who, like Giorgio, adopted the unuſual habit of ſigning, in various forms, the greater number of the pieces which he painted. Although we cannot but appreciate the modeſty, the "Lamp of Sacrifice," which induced ſo many of the earlier, and contemporary artiſts of the higheſt

excellence, to refrain from attaching their names to the works of their hands, or at the moſt ſigning a few of their admirable productions in monogram; we muſt regret their having uſed ſo much reſerve, and that in conſequence conjecture muſt take ſo large a place in the hiſtory of this branch of artiſtic handicraft.

We have, however, little other information of this painter, beyond what is conveyed by the inſcriptions on pieces by his hand.

His name is mentioned by Rog. Vincenzo Vanni, on the 29th March 1539, as "Franciſcus Xatis fictilinus vaſorum pictor egregius" (Pungileoni). A native of Rovigo, he ſeems to have ſettled at Urbino, and there produced all his works. Although the ſigned pieces by Xanto are comparatively more abundant than thoſe of any other Italian ceramic artiſt, it is ſingular that Paſſeri only records two, which, from the ſtyle of their ſignature, he aſcribes to "Maeſtro Rovigo da Urbino." His true name, gathered from his varied ſignatures, would appear to be Franceſco Xanto Avelli da Rovigo, and the dates of his ſigned works extend from 1530 to 1542, although it is highly probable that many exiſting undated pieces were executed before, and perhaps after thoſe dates. His earlier works are generally more fully ſigned, while many of the latter have only one or two initial letters. We, however, cannot agree with M. Jacquemart in the ſtatement that "we never ſaw undoubted pieces by him with the X alone." (Merveilles de la Céramique, p. 177) inſtancing a piece thus marked and dated 1548, which he thinks too late to be by Xanto. Excellent as a painter, he was alſo a poet, as confirmed by a plate in the Britiſh Muſeum, the ſubject of which is taken from a poem by himſelf, entitled "Il Rovere Vittorioſo." (See Mark No. 21.) While another plate, formerly in Mr. Marryat's collection, and which is undoubtedly a very careful work of this artiſt, leads us to the inference that he was not himſelf the proprietor of an eſtabliſhment, but at that period (1541) was painting in the "*botteg di Franceſco Silvano.*" (Mark No. 25.) This is further confirmed by the fact that the term "Maeſtro" is not aſſumed by him on any of his ſigned pieces; nor do we find his name ever connected with the Fontana fabrique, and muſt thence conclude that he was a rival artiſt working in a rival eſtabliſhment, that of Franceſco Silvano, of which we know nothing more. Works by Xanto are to be found in almoſt every collection of any note, and among them are examples of high artiſtic excellence, although very many betray want of care and haſty execution. It appears that many of his pieces were ſubſequently enriched with the golden and ruby luſtre colour, at the bottega of M° Giorgio, and M° N at Gubbio; and, indeed, it was mainly by the obſervation of theſe, ſo diſtinctly painted and ſigned by Xanto at Urbino, and to which

the metallic *reflet* had been added, evidently by a ſubſequent proceſs, that it was inferred that the luſtre was a ſpecial enrichment applied at another fabrique to works painted elſewhere. Of Xanto's ſtyle and merits as an artiſt, Mr. J. C. Robinſon writes :—

"Xanto's works may be conſidered to repreſent perfectly the 'Majoliche iſtoriate,' and he certainly had a talent for the arrangement of his works in compoſition, nearly all his ſubjects being 'paſticci'; the various figures or groups introduced being the invention of other artiſts copied with adroit variations over and over again, and made to do duty in the moſt widely different characters. As an original artiſt, if indeed he can be ſo conſidered, he may be claſſed with the more mannered of the ſcholars of Raffaelle. His deſigns are generally from claſſical or mythological ſubjects, Ovid, Virgil, and Trojas Pompeius having for ſeveral ſucceſſive years furniſhed him with ſubjects. Arioſto was likewiſe a favourite author, and, curiouſly enough, on a plate in the Britiſh Muſeum Collection, Xanto has put on record his own claims as a poet, in a more enduring ſhape than the written work itſelf. This plate is painted with a ſubject from a poem compoſed by Xanto in honour of Duke Franceſco Maria of Urbino; the ſubject, however, without the inſcription, might juſt as well have been taken for an illuſtration of Ovid. Xanto's execution, although dexterous, is monotonous and mechanical; his ſcale of colouring is crude and poſitive, full of violent oppoſitions; the only merit, if merit it be, being that of a certain force and brightneſs of aſpect; in every other reſpect his colouring is commonplace, not to ſay diſagreeable even; blue, crude opaque yellow, and orange tints, and bright verdigris green are the dominant hues, and are ſcattered over the pieces in full unbroken maſſes, the yellow eſpecially meeting the eye at the firſt glance.

"In the unſigned pieces, before 1531, the glaze is better and more tranſparent, the execution more delicate, and the outline more hard and black than in the later ſpecimens.

"Some of Xanto's wares are profuſely enriched with metallic luſtres, including the beautiful ruby tint; the ſpecimens ſo enriched, however, form but a ſmall per-centage of the entire number of his works extant. This claſs of piece is, moreover, intereſting from the fact that the irideſcent colours were obviouſly not of Xanto's own production, but that on the contrary, they were applied to his wares by M° Giorgio, and the ſuppoſed continuers of Giorgio's 'fabrique' in Gubbio. Many pieces are extant, which, in addition to Xanto's own ſignature, nearly always written in dark blue or olive tint, are likewiſe ſigned with the monogram N of the Giorgio ſchool in the luſtre tint; and one ſpecimen

at leaſt has been obſerved which, though painted by Xanto, has been ſigned in the luſtre tint by Maeſtro Giorgio himſelf."[1]

We cannot entirely agree with this ſomewhat ſevere judgment upon his artiſtic merits.

Mr. J. C. Robinſon thinks it not improbable that in his earlier time he worked in the "botega" of Maeſtro Giorgio at Gubbio, and other writers have conſidered him as a pupil of that maſter; but there is little reaſon to believe that he ever applied the luſtre enrichment, the ſpecialty of the Gubbio ſchool, with his own hands, to the wares painted by him at Urbino. Among the Marks will be found ſac-ſimiles of ſignatures on examples of various date, ſome of them with the added monogram of the Gubbio fabrique in luſtre colour.

Of this laſt claſs, Mr. Napier poſſeſſes two ſpecimens; one, a plate with the ſubject of Apollo and Daphne "really painted by Franceſco Xanto during his early time, the luſtre tint and ſignature, '1529 *M° G° Ugubio*,' having been afterwards added." (Cat. Shandon Coll., No. 2876.) The other (No. 2882), repreſenting Æneas carrying Anchiſes from Troy, "after the engraving by Agoſtino Veniziano after Raffaelle," is ſigned and dated "1532, *Fra Xanto A da Rovigo i Urbino*," richly luſtred with gold and ruby, in which latter tint it is marked with the letter N, the ſuppoſed monogram of Maeſtro Cencio, the ſucceſſor of M° Giorgio at Gubbio.

In the Britiſh Mueſum is an admirable ſpecimen, ſubject, the Roman wolf, richly luſtred, ſigned in colour by Xanto and in luſtre by N. (Mark No. 22.)

It is to be regretted that the South Kenſington Muſeum does not at preſent poſſeſs more than a ſingle fine example of Xanto's work enriched with the luſtre colours, although there are ſome excellent ſpecimens of his painting.

The Britiſh Muſeum poſſeſſes ſeveral choice ſpecimens, luſtred, and ſimply painted. One is remarkable as repreſenting the Fall of Francis I. at the battle of Pavia.

Among the numerous pieces in various hands,—

Mr. Addington exhibited at the Loan Exhibition a beautiful pilgrim's bottle by Xanto, repreſenting Mercury conducting Pſyche to Olympus, after Raffaelle's freſco in the Farneſina; and on the other ſide an allegory; the letters F. A. R., and the date 1530, the earlieſt yet noticed, occur on two ſmall ſquare labels.

Mr. Joſeph exhibited at the ſame time a very fine circular diſh, repreſenting Venus ſtanding on a ſhell in the ſea, with tritons, river

[1] Cat. Loan Ex. p. 426.

gods, &c., partly after Marco da Ravenna's engraving after Raffaelle; it bears a ſhield of arms, and is ſigned by Xanto and dated 1533.

The fine ſalver, painted with a compoſition of more than ſixty figures engaged upon the attack and defence of a fortreſs, being taken from the print by Giorgio Pens after Giulio Romano,[1] dated 1539, and repreſenting the taking of Carthage, has been already alluded to as the proof that Xanto worked at the *botega* of Franceſco Silvano. The artiſt has painted from this deſign to repreſent another ſubject, that of the ſiege of Goleta, by Charles the 5th, which happened in 1535. "This is the more curious becauſe the piece, as is evidenced by an elaborate coat-of-arms enriched with the collar of the Golden Fleece painted on the margin of the ſalver, was executed for a prince of the Gonzaga family, probably Federigo Gonzaga, Duke of Mantua, in whoſe ſervice Giulio Romano was at the time this ſalver was painted."—(Robinſon, Loan Cat., p. 436.)

A fac-ſimile of the inſcription and ſignature at the back of this diſh will be ſeen among the Marks, No. 25. It is painted with great care, and is a fine, intact, and particularly intereſting example of the maſter. Formerly in the collection of Mr. Marryat, in whoſe "Hiſtory of Pottery and Porcelain," it is well figured at page 64; it paſſed for a very inadequate ſum into that of the Baron James de Rothſchild, at Paris. It is greatly to be regretted that the opportunity of acquiring it for our national collections, afforded by the public ſale of Mr. Marryat's collection, was not made available.

Other pieces were painted apparently for other members, by marriage, of the Gonzaga family; for inſtance one exhibited by Mr. Barker, and deſcribed in the Loan Catalogue, No. 5198; and the large circular diſh in the South Kenſington Muſeum, No. 1748. '55, each bearing the arms of that family, with various impalements.

Several pieces of a ſervice painted by Xanto, and bearing the arms of the Strozzi family are extant; as alſo of one bearing the ſhield of the Pucci, another Florentine family; and on many other examples the armorial bearings of Italian houſes of various parts of the Peninſula, are painted on the margin or the centre of the piece, proving the wide-ſpread reputation of this artiſt.

An unuſual ſpecimen is in the collection of Mr. H. Scudamore Stanhope, an allegorical ſubject, painted on a ground of intenſe black enamel, with groups of rolling clouds in grey; the ſubject, the clouds and even the background are brilliantly luſtred with gold and ruby; there is no ſignature on the reverſe, which is, however, entirely covered with the uſual "Maeſtro Giorgio" luſtrous ſcrolls.

[1] See Bartſch. vol. viii. f. 344, No. 86, in print room, Brit. Muſeum.

A carefully finiſhed and unuſual example belongs to Mr. Henderſon. On the bright yellow ground Vulcan is depicted forging arrows for Cupid, who is being reſtrained by Venus; and on the reverſe, Saturn and Phœbus are repreſented drawn in their cars. It is probably one of the pieces of a puerperal ſervice, has no ſignature, but the date 1539.

The writer poſſeſſes three ſpecimens, two of which were exhibited at the Loan Collection, and are deſcribed in its Catalogue (Nos. 5249–5255).

The following exceptional ſignatures on pieces by F. Xanto, are worthy of note:—

A caudle cup in the Narford Collection has the following capital letters on two labels:—

M.A.X.X. M.X.A.R.

(Mark No. 27.) A large fine diſh in the ſame collection is ſigned in "bianco ſopra bianco," "Fra Xanto A. da Rovigo ī Urbino," on a label in the foreground of the ſubject, a ſtag hunt; with the Pucci arms on the rim.

On a plate alſo in Mr. Fountaine's poſſeſſion at Narford, repreſenting the Judgment of Paris, is the following inſcription on the reverſe:—

1531
Per cui Troia Superba
fu combuſta
fauola
Franceſco Xanto Auelli di
Rouigo ī Urbino . pſſe

We may here mention certain Greek and Roman letters and others which are not of any language, and which Xanto has ſometimes introduced on ſhields, banners, &c. in the ſubject. Theſe have been frequently miſtaken for marks, but the writer believes that they are merely ornamental, or at moſt monograms of the owners of the pieces; ſeveral are given by Chaffers and Jacquemart.

A conſiderable number have been noticed, at the end of the titular inſcriptions on which occur the words "nota," "hiſtoria," "favola." On placing ſeveral of theſe pieces together, with others by Xanto, Mr. Franks diſcovered that, without ſeeing the inſcriptions on the reverſe, he could diſtinguiſh them by their ſtyle from thoſe ſigned by Xanto, and as theſe words had never been noticed on a piece with Xanto's ſignature, it was inferred that although there was great

general ſimilarity in the painting, they muſt be the works of a pupil or an imitator. The plate laſt referred to in Mr. Fountaine's Collection, by Xanto, and one of the Strozzi ſervice on which the writer obſerved Xanto's initials, accompanied by the word "nota" would, however, rather weaken the concluſion arrived at, that pieces on which theſe words occur, are never by Xanto, but by an imitator. They are painted quite as forcibly as thoſe by Xanto, the leading peculiarity being a brown tone in the fleſh tints, and a harder outline. The writer would, however, ſuggeſt that theſe differences may only ariſe from a temporary manner, and the uſe of ſomewhat different pigments by Xanto himſelf, who is proved by the above examples to have added the words "favola" and "nota" to two at leaſt of his ſigned pieces; and, moreover, there are ſome pieces inſcribed with thoſe words, without Xanto's initials, but which have the greateſt reſemblance in manner to his uſual works.

Among the Marks (Nos. 28, 29) will be found two fac-ſimiles of ſignatures on pieces in the Britiſh Muſeum, by this ſuppoſed pupil or imitator, whoſe exiſtence though doubted by us, is not diſproved by the fact that Xanto did occaſionally uſe thoſe words after his deſcriptive inſcriptions.

The fineſt example of ſuch works with which the writer is acquainted, is a large circular diſh at Narford, repreſenting the burning of Troy, with the word "hiſtoria" on the reverſe after the deſcription of the ſubject, and no ſignature.

We have no evidence to confirm Paſſeri's ſuppoſition that BATTISTA FRANCO painted pieces and initialled them with the letters B. F. V. F. That artiſt was called to Urbino in 1540, by Guidobaldo II., to make deſigns for various pieces, and it has been ſtated that theſe initials were obſerved on ſome of the vaſes in the Spezieria, at Loreto. He returned to Venice, where he died in 1561; one of his cartoons for a plate is in the Britiſh Muſeum, and others are preſerved.

In the Mazza Collection at Peſaro, No. 168, is a plate repreſenting Cupid and other figures, which is inſcribed on the reverſe "Unica umana Battiſta unica 1532;" it has been ſuppoſed, without any authority, to be a work of Franco's.

Of FRANCESCO DURANTINC, of Urbino, we know nothing more than his ſigned works, and one of theſe gives riſe to the queſtion whether or not he ought to be ranked among the potters of Urbino, or as having a ſmall eſtabliſhment of his own at "Bagnolo" or "Bagnara," near Perugia. Among the Diruta wares will be found a piece

(No. 2432) ſigned as having been made in "Bagnorea" in 1691, by an inferior artiſt.

It may alſo be here mentioned that the plate in the Narford Collection made at Venice "in Chaſtello" is painted in a manner which has great affinity with that of Franceſco Durantino.

A plate in the Britiſh Muſeum repreſenting the meeting of Coriolanus and his mother is ſigned "frãceſco durantino 1544." (Mark No. 31.)

An oval ciſtern in Mr. Fountaine's collection at Narford Hall, painted with ſubjects after Giulio Romano, is ſigned "Franceſco Duraññō Vaſaro, a mōte Bagnolo d̄ Peroſcia 1553."

From this it would appear that he had either eſtabliſhed a "botega" on his own account probably at the village now known as Bagnara, near Perugia, or was working there for a maeſtro.

This muſeum poſſeſſes a ſimilar ciſtern from the Soulages Collection by the ſame hand, but not ſigned. (No. 533. '65.)

A plate painted with great care, and approaching to the manner of Orazio Fontana, is in the Narford Collection. It repreſents the arreſt of a gentleman, with landſcape background; it is ſigned on the reverſe with the letters F. D. and the date 1543. A careful compariſon with the ſigned plate in the Britiſh Muſeum confirms the writer in aſſigning this piece to Franceſco. (Mark No. 30.)

A yellow tone of fleſh, flowing drapery, animals particularly horſes drawn with great vigour of action, a fine and delicate outline, with careful execution but occaſional weakneſs of effect and a peculiar ſoftneſs of tone on ſome of the ſmaller and more diſtant figures, are characteriſtic of this artiſt's ſtyle: the landſcapes are executed with care and good effect. An example in the Britiſh Muſeum has, however, all the richneſs of colour and force of effect of the works of the Fontana.

Guido Merlingo or Merlini or Nerglino ſeems to have been a proprietor of a botega in Urbino, although his name does not occur as the actual painter.

A diſh, deep blue, with the ſigns of the zodiac round the rim, is ſigned "Fate in botega di Guido Merlingo Vaſaro da Urbino in San Polo adi 30 di Marzio 1542." The San Polo here mentioned may be that ſuburb of Venice, ſo-called, to which other ſignatures refer. (See Venice.)

In the Brunſwick Muſeum a diſh repreſenting Mark Antony is ſigned, "fate in botega di Guido de Nerglino."

In the Louvre (G. 357) is a plate, ſubject Judith and Holophernes, ſigned at the back, "ne 1551 fato in Botega de Guido Merlino."

The Rev. T. Berney has a large plate painted in the ſame "botega," repreſenting a battle ſubject, coarſely painted, in the ſtyle of the

later Urbino wares. To the titular deſcription is added, "fate in botega d̃ Guido Merlino."

Cæsare da Faenza worked in his fabrique about 1536, as proved by an agreement dated 1ſt January in that year, in which he is ſtyled "Cæſare Care Carii Faventinus" (Pungileoni).

Among other recorded names are thoſe of—

Federigo di Giannantonio,
Nicolo di Gabriele,
Gian Maria Mariana,
} who worked about 1530.

Simone di Antonio Mariani, about 1542.
Luca del fu Bartolomeo, about 1544, *and*
Guy, from Caſtel Durante.

Francesco Silvano had a botega in Urbino, at which Xanto worked in 1541, as proved by the ſignature on a plate repreſenting the ſtorming of Goleta (*vide* Xanto).

Georgio Picchi or Picci, the younger, of the Durantine family, painted at Urbino. Pieces ſigned by him are extant. Borders of Cupids among clouds or covering the ſurface is a favourite decoration.

Gironimo of Urbino is alſo one of the later artiſts.

M. Riocreux mentions a plate with groteſques on white ground, and ſubjects in *camaïeu*; ſigned "Gironimo Urbin fece 1583."

There is a ſtriking piece by this artiſt in the South Kenſington Collection, No. 4354., to which we have already referred.

Rafaelle Ciarla worked under Orazio Fontana, and is ſtated to have gone to Spain with an aſſortment of vaſes. Could it be that he went in charge of the ſervice painted by order of the Duke of Urbino for Philip II. of Spain, at Orazio's fabrique, and on which that maeſtro is ſaid to have worked? (Marryat.) He painted about 1530–60.

Giulio of Urbino accompanied Camillo of Urbino to Ferrara; he ſeems alſo to have worked elſewhere.

Vaſari mentions him in connexion with the works produced at Ferrara.

A large jug in the muſeum of the Univerſity of Bologna is ſigned by this artiſt, "Giulio da Urbino in bottega di Mº Aleſſandro in Arimin:" it is decorated with trophies and a ſubject from Ovid.

Of the decadence of the Urbino potteries are the productions of the members of the Patanati or Patanazzi family. They do not appear to have ſucceeded to any of the former eminent artiſts as maſters of a fabrique, but painted at the eſtabliſhment of Joſeph Batiſta Boccione, a we are informed by a ſigned example. Paſſeri only mentions them as being of a noble family, and as finding their names inſcribed on ſpeci-

mens, which he inſtances. One of theſe is in this Muſeum; a large diſh (No. 2612), ſigned ALF . P . F . VRBINI . 1606.

A large oval diſh belonging to Mr. J. Swaby, with raiſed maſks and compartments of ſubject in the ſtyle of the fine pieces of the Fontana fabrique, but ſadly deficient in their excellence of painting, has the ſignature, "Alfonſo Patanazzi fe. Urbini, in botega di Jos. Batiſta Boccione 1607," by which we learn that the Patanazzi were not owners of a botega.

Another example, a large circular diſh painted with the Judgment of Paris, is ſigned, "Alfonſo Patanati feci." It is in the poſſeſſion of Monſignore Cajani, at Rome.

The Marquis D'Azeglio had a portion of an inkſtand ſigned "Urbini Patana fecit anno 1584." It is figured by Delange, *Recueil*, pl. 100.

The initials A. P. occur on pieces attributable to his hand.

His ſtyle is coarſe but free, the colours having a pervading brown tone, the features ſtrongly marked and the outline careleſs, but the general effect not wanting in breadth and boldneſs.

A large ciſtern in Mr. Fountaine's collection has the inſcription, "1608 Urbini ex figlina Franciſci Patanati," and is by another member of the family. (Mark No. 34.)

The initials F. P. 1617 on a piece, No. 367 of the Delſette Collection, is probably of the ſame; it had the buſt portrait of a woman in the centre with ſurrounding trophies.

The colours uſed in the Narford ſpecimen are leſs brown than thoſe of Alfonſo, and the ſtyle of painting reveals a hand found on many pieces of the later period, decorated with ſubject and groteſques. Many plates of a ſervice bearing the arms of a biſhop of the Contarini family are in the Narford Collection, and probably by Franceſco Patanazzi.

The young *Vincenzio* is the laſt whoſe name occurs. Paſſeri cites a piece by him, "Vincenzio Patanazzi da Urbino di eta d'anni tredici, 1620."

Another piece by this youthful phenomenon is in the collection of Monſignore Cajani at Rome, repreſenting the Expulſion from Paradiſe. It is a moſt inferior production, and not meritorious even for a young artiſt of only 12 years, as we learn by the ſignature. (Mark No. 35.)

Several pieces of a ſervice exiſt, painted in the more careleſs manner of the decadence of the Urbino fabrique, having inſcriptions on the back deſcriptive of the ſubjects, and written in the French language. Some of theſe are in Mr. Fountaine's collection; the quality of their paſte and glaze, the tone of the colours, and the general *technique* would lead to the concluſion that they were made at Urbino

or at Pesaro. M. Jacquemart (Merveilles de la Céramique, pt. 2, p. 280) considers that these pieces were probably made in France by some of those Durantine or Pesarese artists who are recorded as having emigrated to and established potteries in that country. But on the other hand, we are inclined to think it equally probable that they were executed in Italy for a French order, and inscribed accordingly; as we have already seen upon the noble pieces of the best period, inscribed with Spanish legends from "Amadis de Gaul," and evidently produced at the Orazio Fontana bottega for a Grandee of Spain.

Several examples of various dates and by various hands are preserved in collections on which the words "in Urbino" only inform us of the place of their production, without telling us by whom, or in whose establishment. The following are from some of them:—

In the Narford Collection, a plate: subject, Mutius Scævola; signed at back, "In Urbino 1533."

The Marquis d'Azeglio had a plate: subject, Diana and Actæon; inscribed, "1534 Urbini."

A plate representing the Prodigal Son, after Dürer, is in the Museum of the University at Bologna; it is inscribed, "*In Urbino* 1543."

In the British Museum is a plate: subject, Hercules carrying off the columns; inscribed, "*Vrbi* . 1542." This subject may perhaps refer to the Emperor Charles V.

On a dish in Mrs. D. M. Davidson's collection is the curious inscription, "Nel anno de le tribulationi d' Italia adi 26 de Luglio ī Urbino" (? by Xanto): subject, a priest kneeling to St. Mark.

Others are accompanied by initial letters.

in Urbin P^TE F^CO occurs on a plate in the writer's possession: subject, St. Luke seated on an ox, and holding an open book. (Mark No. 37.)

T . R . F. 1587 fatto in Urbino. occurs on a vase which was in the Debruge Collection: the subject of the Israelites gathering Manna.

L . V . Urbino. on a fine plate in the Narford Collection.

1533 Urbino L on a plate: subject, David and Goliath; in the Louvre (No. G. 315), ascribed by M. Darcel to the school of Xanto.

ī Urbino B on a plate: subject, Hector and Achilles in the river Xanthus; in the collection of the Rev. T. Berney.

In the Louvre (Sauvageot Collection, G. 440) is an *aiguière* formed of alternate convex and concave bands, with dolphin mouth and

ſerpent handles, decorated with groteſques, and ſigned VRBINO 1604 P.

Other initialed pieces, variouſly aſcribed to this fabrique, but of which we have not the marks in fac-ſimile :—

G . M. on a plate : the baptiſm of Chriſt ; ſuppoſed by M. Jacquemart to be the initials of "Gianmaria Mariani."

G. on a large plate, repreſenting the Parnaſſus, after Raffaelle, with groteſques on the reverſe ; in the poſſeſſion of Baron Guſt. de Rothſchild at Paris.

·f· L · R · Theſe letters are on a plate repreſenting a lion hunt, richly coloured after Marc Antonio ; it is in the Berney Collection, and "it has been ſuggeſted that the initials ſtand for Franceſco Lanfranco Rovigenſe. The ſame letter, in conjunction with the ſignature of Maeſtro Giorgio, dated 1529, are on a plate—ſubject Jupiter and Semele, Addington Coll."—(Chaffers). We would ſuggeſt that the ſecond letter may be an ill-formed X, and that "Franceſco Xanto Rovigenſe" may be the interpretation, an opinion agreeing with that of Mr. J. C. Robinſon. (Loan Catalogue, No. 5,240.)

Ojone. On a plate, No. 345, Campana Collection : ſubject Joſhua commanding the Sun to ſtand ſtill ; painted in the manner of the Fontana (Chaffers). (We cannot find this piece in M. Darcel's Catalogue of the Louvre Collection.)

In the Delſette Collection, No. 835, was a large diſh, ſubject, Acis and Galateia, ſigned V R°.

And No. 692, a landſcape plaque, ſigned "*Giovanni Peruzzi dipinſe.*"

With the exception of the large diſhes before alluded to, and ſome few others, the wares of Urbino, as a rule, are not ornamented on the reverſe. The more uſual pieces are edged with a yellow line, which is repeated round the foot or central hollow, in the middle of which the titular inſcription or date is written in manganeſe black, dark olive, or blue colour. The paſte is ſometimes of a pink hue, produced by the colour of the clay ſhining through the glaze, but in other caſes of a purer white. In the "ſopra bianco" groteſques the ground is rendered unuſually white by an additional ſurface of *terra di Vicenza* or *bianco di Ferrara ;* the glaze is of fine quality and even ſurface. It may be

here noticed that the wares known of the Lanfranco fabrique at Peſaro have ſimilar characteriſtics, and it is not poſſible to diſtinguiſh between them.

That wares of a better claſs were occaſionally produced at Urbino during the laſt century, is proved by the lamp (No. 6856, page 419), made, as the inſcription tells us, at the *Fabrica di Majolica fina*, which ſeems to have been eſtabliſhed or conducted in that city in 1773 by a French artiſt named Rolet.

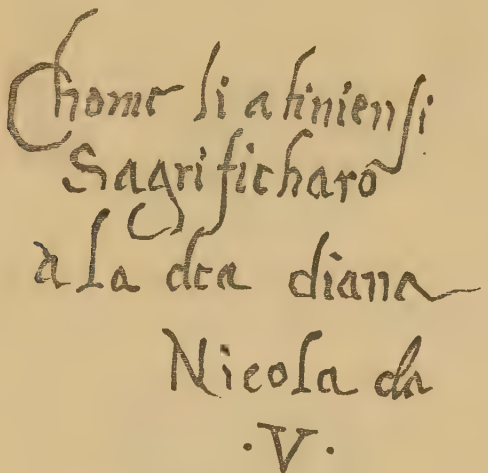
We hear of him previouſly at Borgo San Sepolcro in 1771, but all further record of his productions or his ſucceſs are for the preſent unknown.

We are not aware that Urbino at preſent produces any artiſtic pottery.

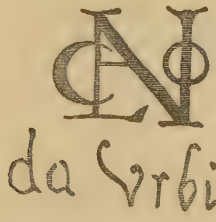
MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

Urbino. Fontana.

No. 1. On a plate in the Britiſh Muſeum, repreſenting a Sacrifice to Diana, by Nicola da Urbino.



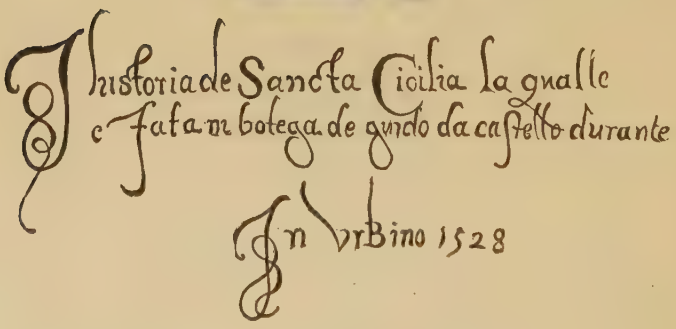
No. 2. On a fragment, the bottom of a plate, in the Louvre, from the Sauvageot Collection (No. G. 824), ſubject, the Parnaſſus, after Raffaelle, figured in Delange's "Recueil," pl. 100.



No. 3. On a "Hanap," or ewer, in the muſeum of the Univerſity at Bologna, having the arms of Gian. Franceſco Gonzaga impaling thoſe of Iſabella d'Eſte (married 1490; he died 1519; ſhe died 1539). Alſo on a ſimilar piece in the Rothſchild Collection in Paris. Illuſtrated in Delange's "Recueil," pl. 31.

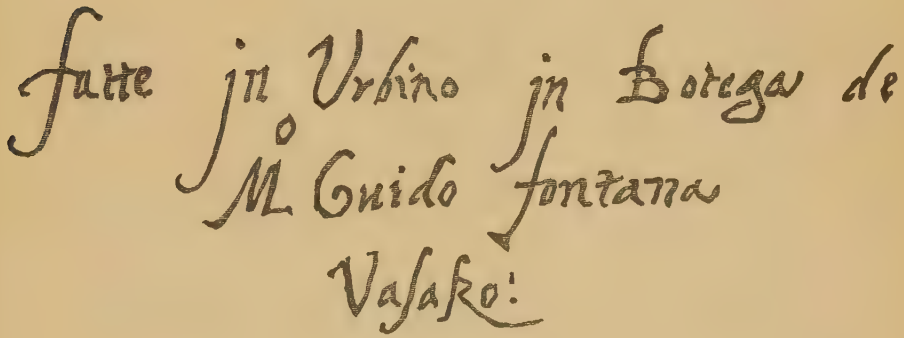
No. 4. On a plate, ſubject, a king enthroned, probably David or Solomon. In the collection of M. Baſilewſki, of Paris. Figured in Delange's "Recueil," pl. 55.

No. 5. On a large circular diſh in the Bargello, at Florence, repreſenting the Martyrdom of Sta. Cecilia. (This mark is reduced from the original.)

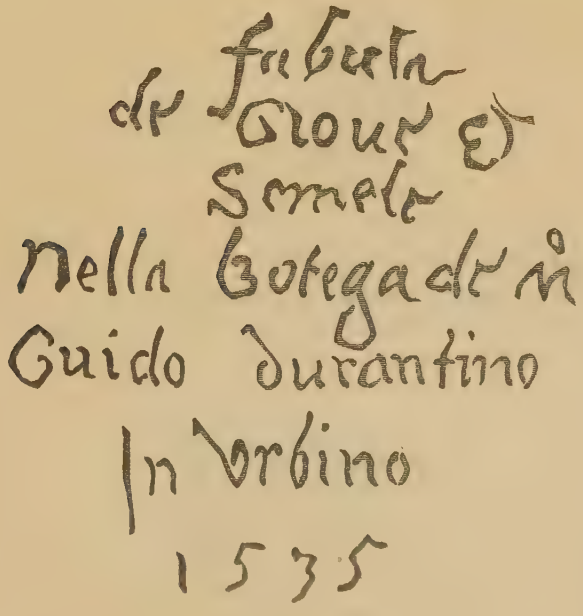


No. 6. On a large diſh in the Narford Collection, admirably painted with the ſubject of the Converſion of St. Paul. Attributedto Orazio Fontana.

No. 7. On a plate in the Narford Collection, ſubject the Siege of the Caſtle of St. Angelo. Illuſtrated in Delange's "Recueil," pl. 81.

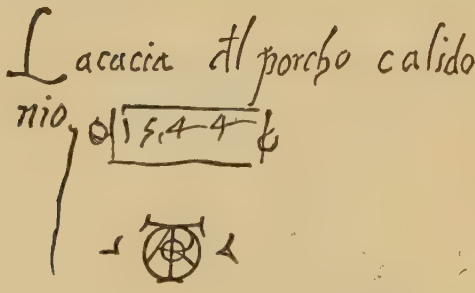


No. 8. On a plate in the Britiſh Muſeum, Jupiter and Semele, one of a ſervice bearing the arms of the Conſtable de Montmorency.

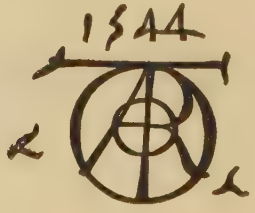


No. 9. The mark given by Paſſeri as occurring on pieces made by Orazio Fontana for the Duke of Urbino.

No. 10. On a tazza in the Britiſh Muſeum, from the Bernal Collection.



No. 11. On a circular diſh in the collection of the Cavaliere Aleſſandro Saracini at Siena, repreſenting the Rape of the Sabines. It is painted in Orazio's early manner, and a fine example.

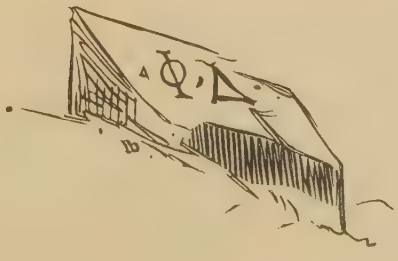


No. 12. On another piece unknown to the writer.

No. 13. On a fine plate in the Louvre (No. G. 337), ſubject, the Maſſacre of the Innocents.

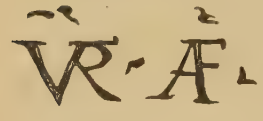
No. 14. On a plate in Mr. Fountaine's Collection at Narford, St. Paul preaching at Athens, after Raffaelle.

No. 15. On a tazza, alſo in the Narford Collection, ſubject, David and Goliath.

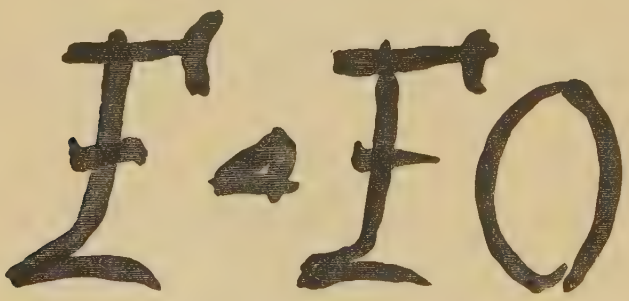


No. 16. This mark occurs in the landſcape, on a plate in the Toſcanelli Collection at Piſa, repreſenting the Healing of the Sick at the Beautiful Gate, after Raffaelle. In the writer's opinion it is a work of Orazio's later period.

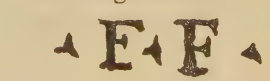
No. 17. On a tazza which belonged to the Marquis D'Azeglio, ſubject, St. Francis receiving the Stigmata. A ſimilar mark was obſerved by the writer ſome years ſince on a piece repreſenting Chriſt with the woman of Samaria, then in the hands of an Italian dealer.



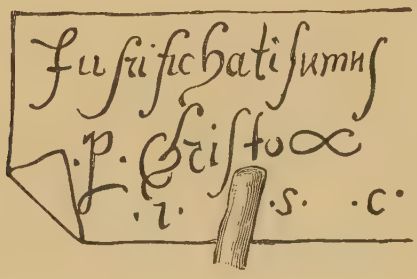
No. 18. On a "Fruttiera," in the Correr Muſeum, at Venice, No. 258, and attributed by Sig. Lazzari to Flaminio Fontana; ſubject, the Judgment of Paris.



No. 19. On a plaque in Mr. Franks' Collection, painted with a fine figure of St. Paul. On a ſtone in the foreground is inſcribed, P. E. S. PAVILIS, 1583. and the initials

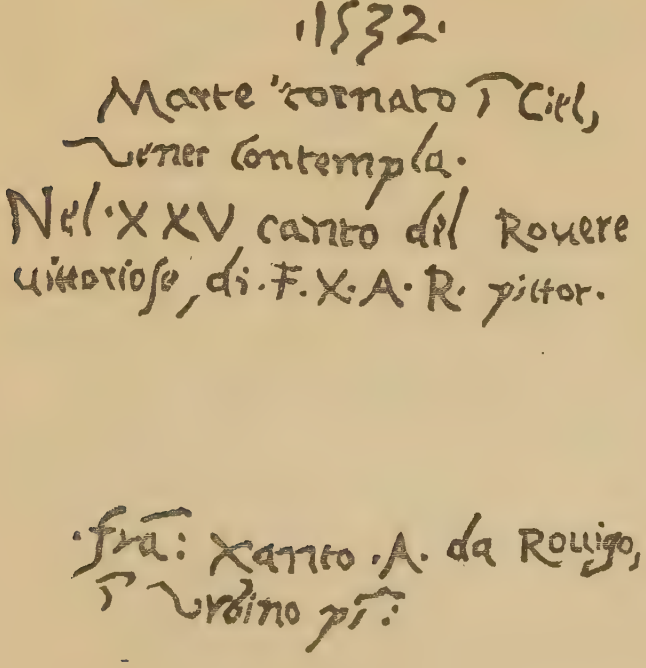


No. 20. On a plaque, alſo in Mr. Franks' Collection, finely painted with the Crucifixion, in the manner of the Fontana fabrique.

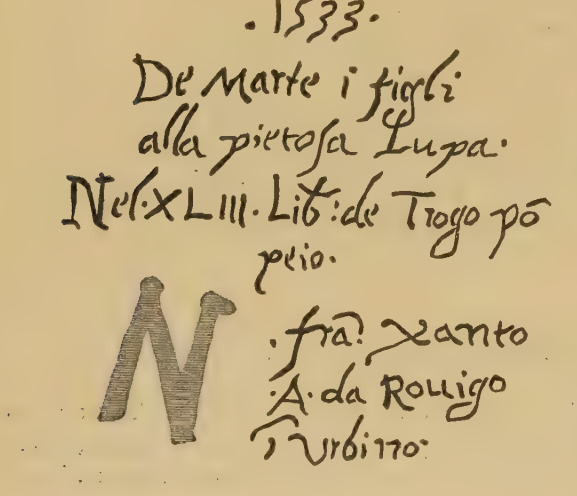


Works of Franciſco Xanto.

No. 21. On a plate in the Britiſh Muſeum; ſubject, from a poem compoſed by the painter of the plate in honour of his patron, Duke Franceſco Maria I. of Urbino, and called "Il Rovere Vittorioſo."



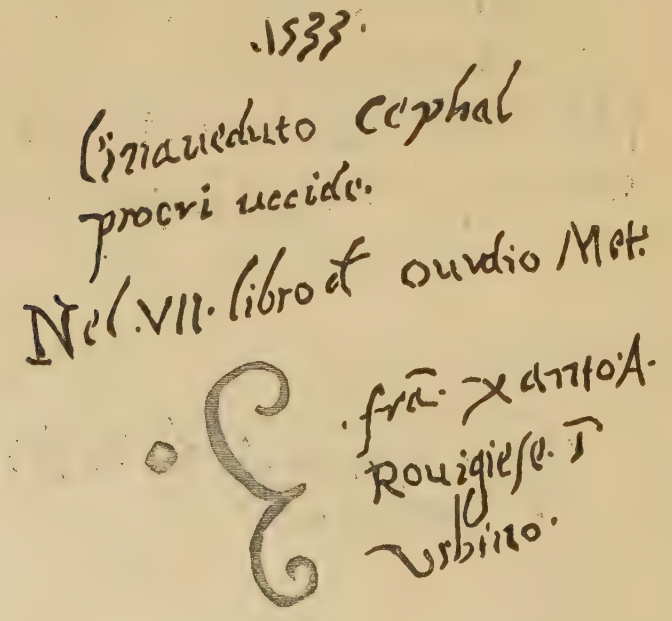
No. 22. On a plate in the Britiſh Muſeum; painted with the ſubject of Mars, with the Roman wolf and twins, and ſigned in colour by Xanto; richly luſtred at Gubbio by the Maeſtro ſigning with the letter N, in the irrideſcent pigment.



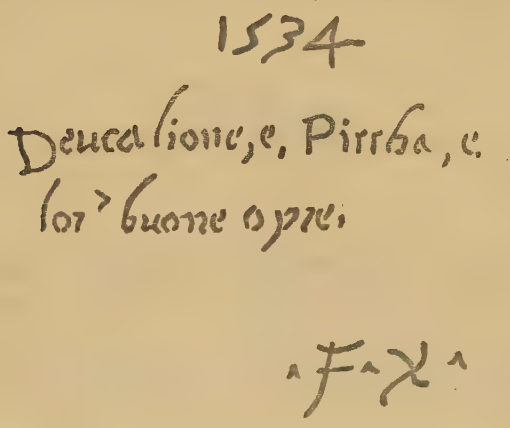
Another example of a piece painted by Xanto, and luſtred by N, is in Mr. Napier's Collection (Cat. Shandon Coll., No. 2882).

Alſo one painted, but not ſigned by Xanto, luſtred and ſigned by Mo Giorgio, 1529 (Cat. Shandon Coll., No. 2876).

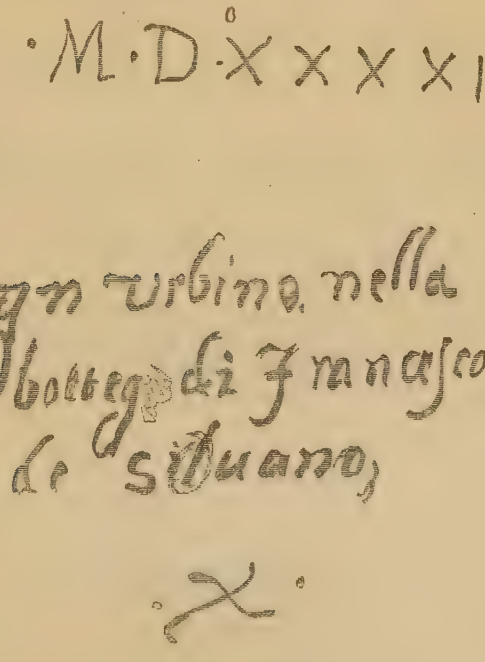
No. 23. Another example repreſenting the myth of Cephalus and Procris, painted in colour by Xanto, ſubſequently luſtred and ſigned in luſtre colour with an E reverſed or No. 3. It is in the Narford Collection.



No. 24. A plate ſigned with two initials only of Xanto's name; ſubject, Deucalion and Pyrrha. In the Narford Collection.



No. 25. The circular diſh, repreſenting the ſtorming of Goleta, now in the collection of Baron James de Rothſchild, at Paris (ſee ante, p. 345), from that of Mr. Marryat.



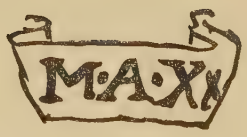
No. 26. On a plate, which belonged to Mr. Barker, repreſenting "Leander in the ſea and Hero at the window." It is intereſting, as bearing the lateſt date upon any work ſigned by Xanto.

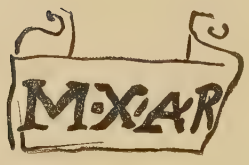
1542

Leandro per mare &
Ero alla finestra

X.

No. 27. On a caudle cup in the Narford Collection, on two ſeparate ſcrolls.





By a ſuppoſed imitator or pupil of Xanto.

No. 28. On a plate in the Britiſh Muſeum, painted in the manner of Xanto, but with a browniſh tone and varniſh-like ſurface.

L'amara ſtrippil' ch'il
bel' dõ accetta

historia

No. 29. On a plate by the ſame hand, alſo in the Britiſh Muſeum. The works of this painter generally have the words "Hiſtoria," "Nota," "Fabula," added to the titular inſcription.

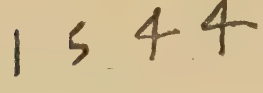
Clemẽte ĩ Caſtell'chin
ſo & Roma lague.

nota

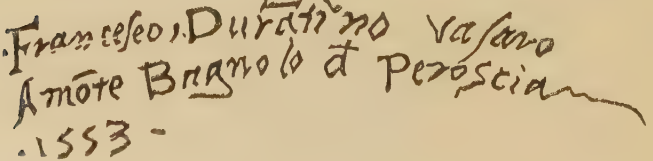
By Franceſco Durantino.

No. 30. On a plate in the Narford Collection; ſubject, the Arreſt of a Cavalier. Painted with great care.

No. 31. A tazza in the Britiſh Muſeum; ſubject, Coriolanus met by his Mother.



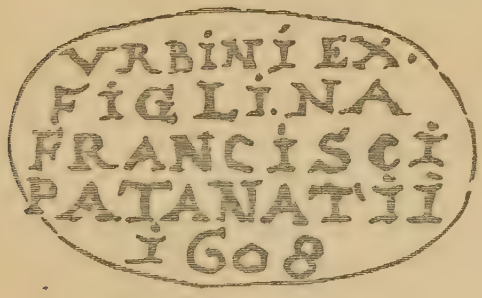
No. 32. An oval ciſtern in the collection of Mr. Fountaine; painted with ſubjects after Giulio Romano.



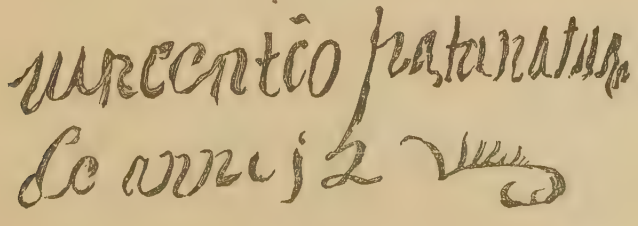
The Patanazzi.

No. 33. Preſumed to be the mark of Alfonſo Patanazzi.

No. 34. On a large ciſtern in Mr. Fountaine's Collection at Narford.

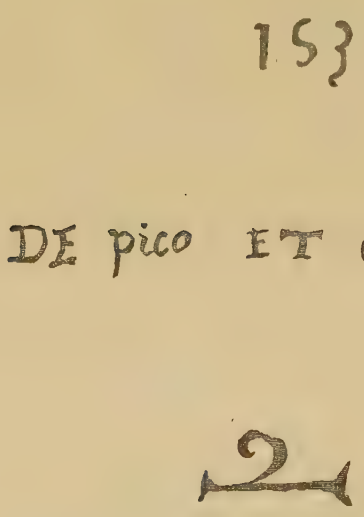


No. 35. On a plate in the poſſeſſion of Monſignore Cajani at Rome; ſubject, the Expulſion from Paradiſe.

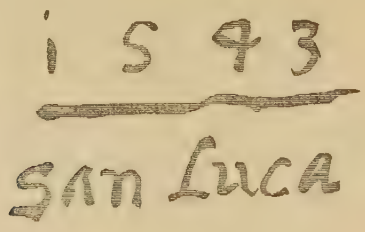


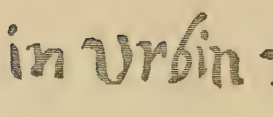
Various marks of Urbino.

No. 36. Occurs on a piece in the writer's collection, the inferior work apparently of a young artiſt. The ſame mark has been obſerved on other pieces by the ſame hand, one of which is luſtred.



No. 37. On a plate repreſenting St. Luke, ſeated on a bull in the clouds, and holding an open volume. In the collection of the writer.





No. 38. On a plate. Azeglio Collection. St. Jerome plucking a thorn from the Lion's foot. Dated 1542.

No. 39. Occurs on the front of a fine dish, believed of Urbino. Painted with the martyrdom of St. Lorenzo, and dated 1531. It was sold for 295 guineas at Lord Northwick's sale.

No. 40. On a plate, representing Diana and Actæon. Formerly belonging to M. Delange of Paris, and attributed by him to this fabrique.

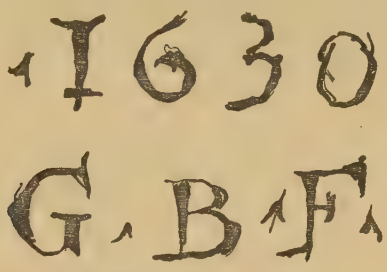
No. 41. This mark, accompanied by the initials $\frac{\text{E.F.B.}}{1594.}$ occurs on an ewer, painted with yellow scrolls on a blue ground, and inscribed

"YMASQVE. DE. BVONA CANA." In the Rothſchild Collection at Paris, and believed of Urbino. We do not know the piece.

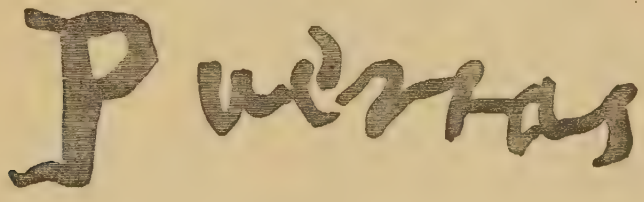
No. 42. On an iſtoriata plate in Mre. Cajani's poſſeſſion at Rome, of this, or the Caſtel Durante fabrique, about 1540, repreſenting "Aſcupapio et reſcuſita li morti."

No. 43. Communicated to me by Dr. A. Foreſi of Florence, as on a plate in his poſſeſſion. Subject, the Rape of the Sabines, and ſuppoſed by M. Demmin to be by "Giovanni Vaſajo."

No. 44. On a plate, coarſely painted with groteſques.

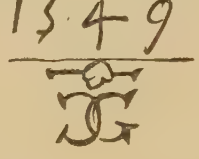


No. 45. On a large baſin, in the Britiſh Muſeum, with ſnake handles. Subject, Adam and Eve, in Paradiſe. In the later Urbino ſtyle. It came from the Abbé Stabini's to the Sloane Collection, and was the firſt piece of Majolica poſſeſſed by the Britiſh Muſeum. On the exterior are coarſely executed groteſques, on white ground.



No. 46. On a large plate, in the Britiſh Muſeum, painted in dull blue *camaïeu* with the ſubject of the Decollation of St. John. It is difficult to aſſign the piece to any known fabrique, but it may perhaps be an Urbino work of the later period.

No. 47. This mark occurs on a piece aſcribed by Mr. Chaffers to this fabrique and to the bruſh of Cæſare Cari, who painted in the bottega of Guido Merlino 1536–51.



Mr. Chaffers, in the laſt edition of his valuable work, "Marks and Monograms," 1870, has publiſhed ſome from pieces aſcribed to this fabrique, on the authority of a "*Burn's MSS.*" Of theſe, ſeveral taken from ſpecimens in the writer's collection, are ſo incorrectly rendered or wrongly aſſigned, as to throw diſcredit on others which have been communicated from the ſame ſource, and which we think it therefore more prudent to omit recording.

CATALOGUE.

Urbino.

Fontana Bottega.

A.—*Works aſcribed to Nicola da Urbino.*

4692. '58.

AZZA. "*Confettiera*" or "*Piadene*," triangular. In the interior a ſtanding figure of Venus; the exterior decorated with oak branches in relief; the foot with leafage in "bianco ſopra bianco." Italian (Urbino aſcribed to Nicola da Urbino). About 1525. H. 2¾ in., diam. 7¼ in. Bought, 30*l.*

This very elegantly formed piece, moulded at the back with ſprays of oak, is of excellent quality as a piece of pottery. The painting we would aſcribe with little heſitation to the earlier, or middle time of Nicola da Urbino, and it may perhaps be one of the ſervice made for Iſabella d'Eſte, which is referred to in the notice of the Fontana fabrique.

2825. '56.

PLATEAU. The Finding of Moſes; architectural background. A ſhield of arms on the border, apparently thoſe of the Giorgi, or of the Moroſini family, impaled with the

Orſini of Rome. Reverſe, inſcribed with title of the ſubject, "Chome la regina Moglie dil Re farauone andando a ſpaſſo con le ſue ſerui e douzele videro uenire per la fiumana vua cha ſeta impiciata la quale ſi era dentro moiſes." Italian (Urbino, by Nicola da Urbino). About 1530. Diam. 17¾ in. Bought, 10*l.* 10*s.*

A fine diſh, painted in the ſecond manner of Nicola da Urbino, and executed with leſs care than his choicer examples. The outlines of the faces are very ſtrongly marked, and the drapery careleſs and cloudy. The architectural background is intereſting, giving a view probably of one of the ſtreets of Urbino, where it was painted. The twiſted column in the centre is introduced from Raffaelle's cartoon of Peter and John at the Beautiful Gate of the Temple.

1702. '55.

PLATE. "*Tondino.*" Mars, Vulcan, and Venus. Cupid bringing armour to Mars, Vulcan at his forge, and Venus with another cupid in the foreground. A man blows the bellows behind; a landſcape background. Reverſe, plain. Italian (Urbino). About 1530. Diam. 11½ in. Bought, (Bernal Coll.), 44*l.*

In the manner of Nicola da Urbino, and perhaps by the hand, or by a pupil of that maſter.

8904. '63.

TAZZA Plate. "*Fruttiera.*" Camillus freeing Rome from Brennus and the Gauls; compoſition of many figures, with background of Italian cinque-cento architecture. Reverſe, inſcribed "1543. Côme Camillo libero Roma dela Senutu đ Galli. Urbino." Italian (Urbino). Dated 1543. Diam. 11½ in. Bought (Soulages Coll.), 30*l.*

"A carefully painted and brilliantly coloured ſpecimen." We quote from Mr. J. C. Robinſon, but have ſome heſitation in aſcribing it, as he does, to "Nicola da Urbino." The date and locality of its production render it intereſting and valuable as means for the identification of ſimilar ſpecimens.

8966. '63.

PLATE. "*Fruttiera.*" The chaſe of the Calydonian boar. A ſhield of arms on the ſide (quarterly argent and azure), apparently thoſe of the Criſpolti family. Reverſe, inſcribed "1542, La Cacia del porco Calidonio, Urbino." Italian (Urbino). Diam. 10¾ in. Bought (Soulages Coll.), 5*l.*

By the ſame artiſt as No. 8904, and probably one of the ſame ſervice.

B.—*Works aſcribed to the Fabrique of Guido Fontana.*

2826. '56.

RCULAR Diſh. "*Bacile.*" Compoſition of ſeveral figures in a landſcape. Two dead corpſes being carried away. Reverſe, inſcribed "Fa dio ſtracinar fuor del ſacro loco, i corpi di guegli empi Scelerati." Italian (Urbino, Fontana fabrique). About 1540. Diam. 15 in. Bought, 10*l.* 10*s.*

Of the Fontana fabrique, perhaps by the hand of Guido Fontana, if to him may be aſcribed the piece in the Narford Collection, ſigned "in botega di Guido Fontana."

8951. '63.

PLATE. "*Fruttiera.*" Orpheus charming the beaſts; with landſcape diſtance. Italian (Urbino, Fontana botega). About 1550. Diam. 10½ in. Bought (Soulages Coll.), 5*l.*

This would appear to be an earlier or careleſs work by the ſame painter as No. 1743 and 8911.

1743. '55.

PLATE. "*Tagliere.*" Pan and Syrinx. Reverſe, inſcribed "Seringa mutata in Cana." Italian (Urbino, of the Fontana fabrique. About 1550. Diam. 8½ in. Bought (Bernal Coll.), 10*l.* 10*s.*

A richly coloured little plate.

8911. '63

PLATE. "*Tondino.*" Latona changing into frogs the peaſants who had inſulted her. Reverſe, inſcribed "Le dea Latona." Italian (Urbino, Fontana botega). About 1550–60. Diam. 10⅞ in. Bought (Soulages Coll.), 10*l.*

From the Fontana fabrique of the later period. Many pieces exiſt by this clever artiſt, who ſeems to have worked rapidly, and latterly with leſs care.

1784. '55.

CIRCULAR Diſh. "*Bacile.*" A landſcape with a village, a lake, and mountainous diſtance; on a road in the foreground is a covered four-wheeled carriage drawn by two horſes. Above is a ſhield of arms of the Salviati family. Italian (Fontana bottega of Urbino). About 1550–60. Diam. 15¾ in. Bought (Bernal Coll.), 10*l.* 10*s.*

The fabrique of Fontana produced many very cleverly executed landſcape backgrounds, but pieces of this ſize, entirely ſo covered, are unuſual. There are others of this ſervice in collections, all of which are entirely covered with landſcape.

Of the Fontana fabrique at Urbino, or of Peſaro.

8924. '63.

LATEAU. Battle of the Iſraelites againſt the Amorites; Joſhua commanding the Sun to ſtand ſtill. A compoſition of many figures, horſes, &c. In the upper part, to the left, a ſhield of arms. Reverſe, concentric yellow lines, and inſcribed, "Cū Joſue bellū eſſet victurū & noteſceret orationib ſolem firmauit." Italian (Urbino or Peſaro). About 1540–50. Diam. 16¾ in. Bought (Soulages Coll.), 30*l.*

By the ſame hand, and of the ſame ſervice as No. 1704, and ſome others. The pell-mell of the Battle is vigorouſly rendered.

1704. '55.

PLATE. "*Tagliere.*" Compoſition of marine deities in the ſea; a ſhield of arms on the front edge; per pale gules and azure, on the firſt an owl proper, on the ſecond a pale argent, in baſe a heart (?), or. Reverſe, inſcription of ſubject, "li di marini." Italian (Urbino or Peſaro). About 1540–45. Diam. 10⅜ in. Bought (Bernal Coll.), 11*l.* 0*s.* 6*d.*

Perhaps by ſame hand, and a piece of the ſame ſervice as No. 8924.

1694. '55.

PLATE. "*Tondino.*" The Story of Cephalus and Procris. Reverſe, concentric lines in yellow and inſcribed, "Come foreſtier cefalſe a preſēta . nel vii d' uvidio . 1545." Italian (Peſaro or Urbino). Diam. 9½ in. Bought. (Bernal Coll.), 8*l.* 8*s.*

By the ſame hand as Nos. 1787, 1746, and 1692. There is that in the manner of this piece which approaches to the leſs careful work of Orazio Fontana.

1692. '55.

PLATE. "*Tagliere.*" Pan and Apollo. Reverſe, inſcribed "Apollo e Pan." Italian (Urbino or Peſaro). About 1540–45. Diam. 10½ in. Bought (Bernal Coll.), 5*l.* 5*s.*

By the ſame hand as Nos. 1746 and 1787.

1787. '55.

PLATE. "*Tondino.*" Vulcan forging arrows for Cupid; Venus ſitting on the other ſide. Reverſe, inſcription, "ulcano et uenere," and yellow circles. Italian (Urbino or Peſaro). About 1540–45. Diam. 7¾ in. Bought (Bernal Coll.), 7*l.*

The companion piece to No. 1746.

1746. '55.

PLATE. "*Tondino.*" Hercules and Dejanira. Reverſe, inſcription of ſubject, "ercole er dionirra." Italian (Urbino or Peſaro). About 1540–45. Diam. 7¾ in. Bought (Bernal Coll.), 5*l.* 10*s.*

The companion piece to No. 1787.

C.—*Works aſcribed to Orazio Fontana.*

1689. '55.

PLATE. "*Tagliere.*" The ſtory of Myrrha. Reverſe, inſcribed "El parto d Mirra." Italian. (Urbino, by Orazio Fontana?) About 1540. Diam. 10 in. Bought (Bernal Coll.), 5*l.* 10*s.*

An early work, we believe, by the hand of Orazio Fontana.

1802. '55.

PILGRIM'S Bottle, with Cover. The ſurface entirely covered with the ſubject of Perſeus and Andromeda; on the neck is a coat of arms; the handles are formed as vine ſtems. Italian. (Urbino, Orazio Fontana?) About 1540. H. 13½ in., W. 8 in. Bought (Bernal Coll.), 31*l.*

This may be an early work by Orazio; the tone of colour is very rich. The ſhield of arms bears quarterly, firſt and third, two caſtles in a landſcape proper; ſecond and fourth, barry of ſix, argent and gules. Perhaps thoſe of a member of the Rochi family.

8404. '63.

EWER. "*Meſciroba.*" Oviform. With handle and maſk beneath; another maſk in relief under the ſpout. Boats filled with Roman ſoldiers, who are forcing a landing

againſt armed men upon the ſhore. Italian (Urbino). About 1540–50. Attributed to Orazio Fontana. H. $9\frac{1}{4}$ in., W. $5\frac{1}{4}$ in. Bought (Soulages Coll.), 60*l.*

In the Catalogue of the Soulages Collection Mr. J. C. Robinſon remarks, "This exquiſite piece is a ſpecimen of the Urbino manufacture of its beſt period. It is attributed, and probably truly, to the botega of Orazio Fontana. In every technical quality there can be no doubt but that the preſent and the few other pieces extant of the ſame origin, are the 'ne plus ultra' of Majolica—it might almoſt be ſaid of the Ceramic Art in general. Neither Sèvres nor Dreſden have ever produced in porcelain anything finer in reſpect of glaze and colour. Pieces like this, which combine almoſt every excellence which the Ceramic Art is capable of diſplaying, are thoſe on which the reputations of the ancient maeſtri were juſtly founded—reputations acquired not in the character of artiſts, but of potters." This opinion, ſhared by the writer, perhaps in a leſs extatic degree, applies, he thinks, with greater truth to the earlier works of Caffaggiolo and Faenza, which although leſs bold and vigorous than the magnificent productions of the Fontana botega, poſſeſs even higher claims as examples of artiſtic pottery, for delicacy in the manipulation, tone of colour, and quality of glaze. This ewer is engraved in Du Sommerard—Album, 7^{e} ſérie, pl. 35. (Unfortunately the handle and foot are reſtorations.)

The following pieces, being luſtred by a ſubſequent proceſs at the fabrique of Gubbio, have been claſſed under that head. (Diviſion F.)

520. 65. Plaque. St. Jerome. Page 280.

8907. 63. Plate. Angelica. Page 282.

D.—*Works of the Fabrique of Orazio Fontana, aſcribed to Camillo (?).*

8969. 63.

ASE and Cover. Oviform, with two curved handles ſpringing from groteſque maſks. Each ſide is covered with a mythological or hiſtorical ſubject of doubtful import; beneath one is inſcribed FATTO · IN · VRBINO. Italian (Urbino). Probably from the manufactory of Orazio Fontana. About 1560. H. 21¼ in., W. 13 in. Bought (Soulages Coll.), 150*l.*

In the Catalogue of the Soulages Collection, Mr. J. C. Robinſon writes, "The ſurface of this piece is entirely covered with a hiſtorical ſubject with landſcape background, in the uſual ſtyle of the Urbino 'Majoliche iſtoriate.' The ſubjects repreſented are ſomewhat obſcure; in front, in the centre of the compoſition, a queen is ſeated in a chair, elevated on a pedeſtal; on both ſides female figures in claſſical coſtume are ſeen advancing towards her, bearing offerings of cups full of gold and ſilver coin, &c.; on the pedeſtal is inſcribed in conſpicuous characters, '*Fatto in Urbino;*' on the oppoſite ſide of the vaſe is a military ſubject, apparently the taking of an oath? between two warriors, in Roman coſtume. This fine vaſe is in excellent preſervation, and has its original cover. It is one of the moſt important pieces of the Urbino ſchool, which has come down to us, and was in all probability painted in the 'botega' of one of the Fontana family; and it is not unlikely that the correſponding vaſe to this had the name of the maker ſimilarly inſcribed. The formula on other Fontana wares actually noted, uſually running ſomewhat as follows:—'Fatto in botega de Orazio Fontana in Urbino;' or, 'Fatto in Urbino in botega,' &c. (*i.e.*, made in the workſhop of Orazio Fontana, in Urbino)."

We have ſo little direct evidence as to the painters of various pieces of the Fontana fabrique, that it is little more than gueſs-work to aſſign an example to any particular member of that family, with the exception

of Orazio, whoſe ſtyle is to a certain extent known by ſigned pieces. By inference and probability we may perhaps aſcribe this vaſe, and many other ſpecimens on which the ſame hand is recogniſable, to Camillo Fontana, the elder ſon of the "Guido (Fontana) Durantino Vaſaio," of Urbino, and brother of Orazio. Upon ſome pieces his work is more careful and exact, but it is in the ſame manner, as may be obſerved by reference to the plate, No. 8911, probably of about the ſame date. Whether to him can alſo be aſcribed the charming arabeſques with which the pieces of his middle time were decorated, is only a probability.

7159. '60.

PLATEAU. Roman ſoldiers breaking down a bridge; ſurrounded by a double border of groteſques on white ground. Reverſe, inſcription "Ceſar preſſo a Génana rompe il ponte." Italian (Urbino, Orazio Fontana fab.). About 1550. Diam 17¼ in. Bought (Soulages Coll.), 50*l.*

A very fine plateau, perhaps in the earlier manner of the artiſt.

7164. '60.

PLATEAU. Moſes ſtriking the rock (from a deſign by Battiſto Franco?), ſurrounded by a border of groteſques on white enamel ground. Reverſe, inſcribed "Quando Moïſe precoſſe la pietra," in blue, and concentric lines in yellow. Italian (Urbino fab. of Orazio Fontana). About 1560. Diam. 17¾ in. Bought (Soulages Coll.), 100*l.*

This is a very fine example of the pieces with groteſque decoration on a white ground, produced at Urbino and, probably, at Peſaro and alſo, as we are informed, at Ferrara. It is by the ſame hand as the Nos. 4625, 8898 and may with great probability have been a piece of the ſame ſervice, having a ſimilar inner border of roſette ornament. There is great ſoftneſs and harmonious effect in the colouring, although the drawing is not of the higheſt order.

4625. '58.

PLATE. "*Tagliere.*" In the centre a ſhield of arms ſurmounted by a prelate's hat, and bearing:—or, on a chief azure, three acorns, in baſe a blazing fire; border of groteſques on white ground. Italian (Urbino, O. Fontana fab.). About 1560–70. Diam. $9\frac{1}{4}$ in. Bought, 4*l.*

By the ſame hand as the preceding pieces, and on the ſame quality of white enamel. The ſhield of arms would appear to be that of a a biſhop of the Bentivoglio family of Bologna.

8898. '63.

TAZZA or "*Fruttiera,*" moulded "*ſcannellato,*" and ſcalloped. In the centre medallion a male claſſical figure ſeated in a landſcape. Wide border of groteſques on brilliant white enamel ground. Italian (Urbino, O. Fontana fab.). About 1560–70. Diam. $10\frac{5}{8}$ in. Bought (Soulages Coll.), 20*l.*

This is an unuſually perfect example, both in the colours and in the brilliancy of the white enamel ground, doubtleſs prepared with the pigment ſpoken of by Piccolpaſſo, as the "bianchetto di Ferrara." We aſcribe it to the ſame hand (Camillo Fontana?) as the plate No. 4625, which is probably of the ſame ſervice.

5410. '59.

SALT-CELLAR? or cover. A draped female led by a cupid with a leading ſtring. Reverſe, a raiſed central medallion, painted with a head in blue, at either end lion's maſks; at the ſides volutes in relief; the ground painted with groteſques on white ground. Italian (Urbino, O. Fontana fab.). About 1560–70. L. $6\frac{1}{4}$ in., W. $4\frac{1}{2}$in. Bought, 2*l.* 10*s.*

Apparently by the ſame hand, and on the ſame fine white enamel, as the plate No. 4625, and other pieces.

8. '64.

PLATEAU. On a central medallion grounded in pale yellow, the ſubject of Abraham and Melchiſedec, outlined in blue, relieved with buff. The reſt of the ſurface is divided into three zones of groteſque ornament, with medallions, &c. on the white ground. Reverſe, ſimilar decoration with central medallion of lavender tone; the Virgin appearing to a ſhepherd or traveller; a ſhield of arms (obliterated) ſurmounted by a cardinal's hat. Italian (Urbino, O. Fontana fab.). About 1560–70. Diam. 17½ in. Bought, 42*l.* (See *coloured plate.*)

This is an example of the beſt period, and moſt able painter of groteſques at the bottega of Orazio Fontana at Urbino, perhaps his brother Camillo. On it the medallions, as well as the groteſques, would appear to be the work of the ſame hand. The ground is of the pureſt white, probably the "bianco di Ferrara," and would appear to have been brought to a more even ſurface on the wheel, before receiving the coloured decoration; this is ſhown by fine concentric ſcratchings on the ſurface of the pure white. The zones of ornament are ſeparated by orange fillets picked out with blue and a deeper orange, as bead and button, egg and tongue, and other mouldings. The drawing of the central ſubject is able, the figures ſomewhat attenuated; they are outlined with blue, the high lights touched with white, and are relieved by a warm buff colour upon the pale ſtraw yellow ground. The ſmall medallions have claſſic ſubjects outlined on grey, orange, red, and black grounds. The vigorous drawing, and the humorous invention of the groteſques, conſiſting of ſatyrs, nymphs, dragons, birds, &c., with vaſes, torches, muſical inſtruments, and the like, are worthy of high praiſe, leaving the general effect of the piece extremely harmonious, while covering it with a crowd of amuſing detail. The reverſe is almoſt as elaborately decorated as the front, the medallion being in griſaille of a lavender tint. The ſhield of arms (perhaps thoſe of Cardinal Gonzaga ?) has been aſſiduouſly ſcratched, purpoſely to eraſe the armorial inſignia.

The pilgrims' bottles, No. 8408–9, and the diſh, No. 7159, are by the ſame hand.

PLATEAU.

Crotesques.

URBINO—*About* 1550—60

(8—64.)

PILGRIMS' BOTTLE.

GROTESQUES AND MEDALLIONS.

Urbino, about 1560–70.

(8408. '63.)

8409. '63.

FLASK or Pilgrim's Bottle, flattened pear ſhaped. Flanked by handles formed as large horned maſks in relief, terminating below in raiſed ſpiral volutes, which ornament the lower ſides of the piece; in the centre are circular medallions grounded in grey blue, and containing bacchanalian ſubjects in *camaïeu*; the remainder of the ſurface is covered with groteſques on white enamel ground. Italian (Urbino, O. Fontana fab.). About 1560–70. H. 17½ in., W. 11 in. Bought (Soulages Coll.), 125*l.* (See *coloured plate; frontiſpiece.*)

8408. '63.

FLASK or Pilgrim's Bottle, flattened pear ſhaped. Flanked by handles formed as large horned maſks in relief, terminating below in raiſed ſpiral volutes, which ornament the lower ſides of the piece; in the centre are circular medallions grounded in orange, and containing bacchanalian ſubjects in *camaïeu;* the remainder of the ſurface is covered with groteſques on white enamel ground. Italian (Urbino, O. Fontana fab.). About 1560–70. H. 17½ in., W. 11 in. Bought (Soulages Coll.), 125*l.* (See *engraving.*)

Theſe flaſks are examples of the higheſt quality of the wares produced at Urbino at the "botega" of Orazio Fontana and, as we ſuggeſt, not improbably painted by the hand of his brother Camillo. It would ſeem that he executed theſe admirable groteſques as well as the larger ſubjects, which approach in manner to that of Orazio, but with a difference.

356. '72.

VASE. Oviform, with twiſted ſerpent handles, and maſks beneath. Ornamentation of groteſques in colour on white ground, divided into three zones by raiſed mouldings; in

the centre of each ſide a medallion in green *camaïeu*, ſupported by two females ſeated on a ſhaped framing. Italian (Urbino, O. Fontana fab.). About 1560–70. H. 22 in., W. 12¼ in. Bought (Webb Coll.), 100*l.*

This fine vaſe, unfortunately much broken, is ſimilar to thoſe in the Bargello at Florence, and is of the beſt period of the Fontana works, and of the groteſque decoration on a white ground. It is clearly by the ſame hand as the two pilgrims' bottles, Nos. 8408–9, and the fine ſalver, No. 8.

5474. '59.

PLATEAU. In the centre a raiſed medallion painted with Leda and the Swan; four zones of groteſques on white ground, divided by orange mouldings, cover the reſt of the piece. Reverſe, yellow concentric lines. Italian (Urbino, O. Fontana fab.). About 1560–70. Diam. 17¾ in. Bought (Soulages Coll.), 50*l.*

"The arabeſque, or more properly 'groteſque,' ornaments of this piece ('grotteſche') are particularly characteriſtic of the Urbino manufacture of the ſchool and period of the Fontana family. The works of Giovanni da Udine may be taken as the type of this ſtyle, which, as ſeen applied to Majolica ware, does not date much before 1540, being continued in uſe down to the middle of the 17th century. This claſs of Majolica has uſually a brilliant white ground, produced by painting over the ſurface of the ſtanniferous covering with the white enamel colour ('ſbiancheggiato') previous to the execution of the ornaments, increaſed brilliancy and tone being given by a final vitreous glaze."—(J. C. Robinſon, in Soulages Catalogue.)

8956. '63.

PLATE. "*Tondino.*" In the centre Cupid riding on a Dolphin; double border of groteſques on white ground. Reverſe, concentric yellow lines. Italian. (Urbino. Fontana?) About 1570–80. Diam. 10⅛ in. Bought (Soulages Coll.), 5*l.*

The groteſques by the ſame hand (?) as No. 4625, but of rather later date.

8914. '63.

PLATE. "*Tondino.*" Minerva and the Muſes; a compoſition of eight figures in a landſcape. Reverſe, inſcribed "Le noue Muſe." Italian (Urbino). About 1570. Diam. 10¼ in. Bought (Soulages Coll.), *6l.*

We recogniſe this hand on ſome of the medallions of later pieces, decorated with groteſques and raiſed maſks, &c. Nos. 8912–3–5 are by the ſame artiſt.

8913. '63.

PLATE. A ſacrifice; a compoſition of ten figures, with cattle and camels in a landſcape. Reverſe, concentric yellow lines, and inſcribed "Il Sagrefitio." Italian (Urbino). About 1570. Diam. 10½ in. Bought (Soulages Coll.), *6l.*

By the ſame hand and of the ſame ſervice as Nos. 8912–4–5, &c.

8912. '63.

PLATE. "*Tondino.*" Jacob bleſſing his ſons; a compoſition of ten figures, with an architectural background. Reverſe, concentric yellow lines, and inſcribed "Jacobbe." Italian (Urbino). About 1560–70. Diam. 10¾ in. Bought (Soulages Coll.), *6l.*

A leſs careful piece, perhaps by the ſame hand as the central ſubject of No. 7164 and as Nos. 8913–4–5.

1681. '55.

INKSTAND. Hexagonal; two of the ſides were filled with drawers, now wanting. On the other four are figures of St. Matthew, St. Mark, St. Luke, and St. John, engaged in writing their goſpels; below and above are ſcroll and volute

mouldings, the latter bearing a maſk over each panel; the upper part is divided into compartments for ink, pens, &c. Gilt metal feet and mounting are of recent addition. Italian (Urbino). Dated 1554. H. 6½ in., diam. 13 in. Bought (Bernal Coll.), 26*l.* 10*s.*

A large and important ſpecimen of thoſe ſhaped pieces which were produced at Urbino by the Fontana, and we believe alſo at Peſaro by the Lanfranchi fabriques. It is probable that this piece was ſurmounted by a cover, which with the drawers has been unfortunately loſt. The modern gilt-metal mounting probably replaces figures or ſcroll ornament, broken from the angles, and the original moulded feet. The third figure of the date is difficult to read, but we believe it to be a 5 and not an 8.

8915. '63.

PLATE. The ſons of Jacob plotting againſt Joſeph; a compoſition of eleven figures, with ſheep, in a landſcape. Reverſe, concentric yellow lines, and inſcribed "Li figlioli de Jacobbe." Italian (Urbino). About 1570. Diam. 10½ in. Bought (Soulages Coll.), 6*l.*

Of the ſame ſervice and by ſame painter as Nos. 8912–3–4.

Other works of the Fabrique of Orazio Fontana.

352. '72.

VASE or Drug Ewer. Oviform, with ſtraight ſpout, ſerpent handles, and conical cover, entirely covered with a ſubject of figures, Roman lictors, &c., in a landſcape. Italian (Urbino. Fontana fab.). About 1540–50. H. 9 in., W. 5¼ in. Bought, (Webb Coll.), 25*l.*

353. '72.

VASE or Drug Ewer. Oviform, with ſtraight ſpout, ſerpent handles, and conical cover, covered with a ſubject of Roman ſoldiers, &c., in a landſcape. Italian (Urbino. Fontana fab). About 1540–50. H. $8\frac{3}{4}$ in., W. $5\frac{1}{8}$ in. Bought (Webb Coll.), 25*l.*

The companion piece to No. 352. Theſe pretty little vaſes are painted in a manner approaching to that of Orazio, and are richly coloured. They are very ſimilar in general character to the vaſes of the Santa Caſa at Loreto, and may have originally been pieces of that or of a ſimilar ſervice.

8390. '63.

PLATEAU. White ground, on a central medallion a wolf holding a pear (?) in his mouth, above is a ribbon inſcribed "PERMERTO DE MIA FE;" a wreath of oak foliage and acorns, one of fruit and foliage, croſſed branches of fruit and leaves, and a ſecond wreath of fruit and leafage ſucceed each other. The rim is divided "a quartiere" by blue and yellow lines into ſeven compartments, bearing reſpectively the letters IN, a maſs of flame, a branch of mulberry, a pear, the letters TE, a ſcroll of muſic, a branch of vine. Reverſe, plain. Italian. (Urbino?) About 1540–50. Diam. 18 in. Bought, 6*l.*

This is perhaps a gift plate, the decoration emblematical, which might probably be elucidated could we determine the families of the donor and of the receiver.

It is of excellent quality and even glaze, the painting well executed, and the colours brilliant.

8400. '63.

GROUP in the round, intended for an inkſtand. A young man, in the coſtume of the period, is ſeated in a chair and playing an organ, behind which a boy is working two

bellows; a dog lies beneath the chair, on the back of which is a monogram of two interlaced V's, in a heart-ſhaped ſhield ſurmounted by a double croſs; beneath the organ is a ſpace for a drawer (wanting), which contained ink, &c. The whole is upon a baſe ſupported by lions' paws. The organ is framed with pilaſters and architrave, decorated with groteſques, maſks, &c., on blue and orange ground. In front a cartouche is inſcribed "VRBINO." Italian (Urbino). About 1550–60. H. $14\frac{3}{4}$ in., L. $9\frac{3}{4}$ in., W. $8\frac{3}{4}$ in. Bought (Soulages Coll.), 100*l.*

This very intereſting and quaint piece is of the good period of the Urbino wares, and curiouſly illuſtrates the coſtume and the furniture of the period. "The folding chair in which the player is ſeated will be recogniſed as nearly identical in deſign with many of the chairs forming part of the South Kenſington Muſeum collections. The organ is of architectonic deſign, and is beautifully decorated with the uſual Urbino arabeſques." (J. C. R.) The monogram on the back of the chair is more probably that of the owner of the piece than of the artiſt. Fortunately, with the exception of a join, and the loſt drawer, it is intact, a rare circumſtance with ſhaped pieces of ſuch elaborate faſhion.

It is engraved in Du Sommerard, "Les Arts au Moyen Age," 7e ſérie, pl. 35.

506. '65.

SAUCE Boat. Modelled as a dolphin with recurved tail terminating in a maſk, and painted in enamel colours. Italian (Urbino). About 1560. H. $6\frac{1}{2}$ in., L. $8\frac{1}{4}$ in. Bought (Soulages Coll.), 25*l.*

This quaint piece, ſo characteriſtic of the taſte of the period, has been engraved in Du Sommerard, "Les Arts au Moyen Age." Album, 7e ſérie, pl. 36.

115. '69.

INKSTAND. On an oblong ſquare baſe, a figure of Neptune modelled in the round, lying on a dolphin; he graſps its tail with his right hand, holding its mouth open, as a receptacle for the ink, with his left; the baſe is divided into compartments, one of which wants the drawer, and is decorated with trophies in griſaille on a blue ground, and with wreaths and ſcroll mouldings. Italian (Urbino). About 1560. L. 13½ in., W. 9¼ in., H. 9 in.

A bold, but not very ſucceſsful piece, from the ſame factory (Fontana?) as the more important group of the organ player, No. 8400, and perhaps even modelled by the ſame hand, but the figure ſeems to have ſhrunk and ſettled in the firing, and has not been modelled with the ſame care.

8403. '63.

SALT Cellar. Quadrangular, altar-ſhaped. Lions' feet at the angles, from which ſpring mouldings terminating in volutes which ſupport ſhells; the panels between are painted with groteſques on a white enamel ground; a circular centre for the ſalt has a profile buſt on black ground. Italian (Urbino). About 1560. H. 5½ in., W. 4½ in. Bought (Soulages Coll.), 15*l.*

An elegantly-formed piece, probably of Urbino. The groteſques are painted by an artiſt whoſe work is recogniſable on ſeveral examples, and is indeed very ſimilar to that upon the pieces believed to have been made for Alfonſo II. of Ferrara by artiſts from Urbino. (See Nos. 504-5.)

E.—*Works of a Painter of the later period of the Fontana Bottega, perhaps Guido, jun.* (*?*).

4691. '58.

MALL Plate or Tazza. Cupid riding on a dolphin. Reverſe, groteſques on white ground. Italian (Urbino). About 1570–80. Diam. 5½ in. Bought, 10*l.*

An unuſually careful and highly-finiſhed piece by one of the later artiſts of the Fontana fabrique, perhaps Guido, the ſon of Camillo. Many of his works exiſt, but are in moſt caſes careleſsly executed. One in the writer's poſſeſſion, a large diſh, repreſents Neptune driving his car over the ſea among nymphs, tritons, &c., among whom is a replica of this group of Cupid on a dolphin, painted in the ſame manner but with leſs finiſhed execution. This younger Guido died in 1605, leaving Alfonſo Patanazzi to complete the decadence of the Urbino wares.

4697. '58.

VASE. Oviform, with ſerpent handles, beneath which are maſks in relief. The metamorphoſis of Apollo, &c. covering the entire ſurface of the piece. Italian (Urbino). About 1580–90. H. 19½ in., diam. 11 in. Bought, 55*l.*

4698. '58.

VASE. Oviform, with ſerpent handles, beneath which are maſks in relief. The ſtory of Apollo and Daphne covers the entire ſurface. Italian (Urbino). About 1580–90. H. 19¾ in., diam. 11 in. Bought, 55*l.*

4556. '53.

PLATE. "*Tagliere.*" Venus riding on a dolphin. Italian (Urbino). About 1590. Diam. 8 in. Bought (Bandinel Coll.).

By the ſame hand as the two companion vaſes, Nos. 4697–8, and of whoſe more careful work No. 4691 may alſo be an example.

Pieces painted by Franceſco Xanto.

1780. '55.

LATE. "*Taglıere.*" Pyramus and Thiſbe. On the ſide a ſhield of arms bearing Hercules and the lion, on a gold ground. Reverſe, inſcribed with title of ſubject, ſigned "Fra Xanto," and dated 1531. Italian (Urbino). Diam. 10 in. Bought (Bernal Coll.), 8*l.* 5*s.*

Pyramus falls upon his ſword beneath the mulberry tree; a town probably intended for Babylon, is in the diſtance. A careleſs example, though ſigned in full by the artiſt, with the addition of the word "hiſtoria," after the deſcription of the ſubject, a peculiarity adopted by his ſuppoſed imitator. (See the notice on Nos. 1754 and 7156, and Marks 28, 29.)

·1531·

Vidi piramo & Tisbe
sirme à l'ombra.
. Hiſtoria.

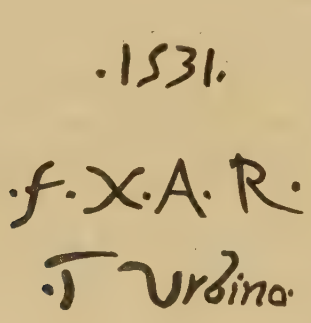
frā: Xanto, Au: Ro:
Turbino pī:

1685. '55.

PLATE. "*Tondino.*" Allegorical or mythological ſubject; a man holding flowers, and a female with a lyre; Cupid flies above them with a wreath of flowers, and between

is the baſe of a column or ſtatue, on which is a ſhield of arms. Reverſe, initialed by Xanto and dated Urbino, 1531. Diam. 7¾ in. Bought (Bernal Coll.), 7*l.*

A piece of the ſame ſervice as No. 1780.



1700. '55.

PLATE. "*Tondino.*" The Metamorphoſis of Actæon. Reverſe, inſcribed "1533 Il miſero Athô conuerſo i ceruo Nel · iii · libro de Ouidio · Me : Frā : Xato · A · da Rouigo i Urbino." Signed by Xanto, and dated 1533. Diam. 10⅛ in. Bought (Bernal Coll.), 6*l.* 16*s.*

A finely-coloured example; the nymphs are well drawn for Xanto's frequently careleſs ſtyle, but the black dog in the foreground is anything but creditable to him as a draughtſman.

1748. '55.

CIRCULAR Diſh. An adaptation (*paſticcio*) from Raffaelle's picture of the marriage of Alexander and Roxana; on the upper part is a ſhield bearing the arms of Gonzaga, impaled with thoſe of Eſte, and ſurmounted by a ducal coronet. On a ſoldier's ſhield are the letters X . H . A . Reverſe, inſcribed with the title of the ſubject. Signed by Xanto, and dated 1533. Italian (Urbino). Diam. 18⅛ in. Bought (Bernal Coll.), 50*l.* (See *engraving.*)

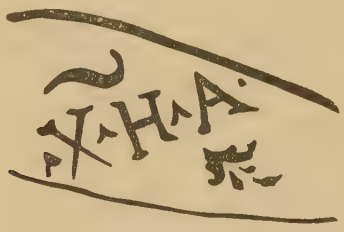
CIRCULAR DISH.

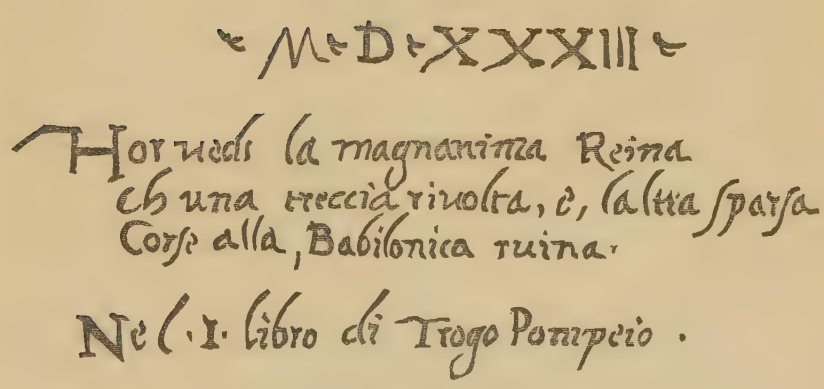
MARRIAGE OF ALEXANDER AND ROXANA.

Urbino, by Francesco Xanto, 1533.

(1748. '55.)

This is the fineſt example of the maſter in the collection. The colouring is very brilliant, and the drawing generally executed in his beſt manner. Xanto frequently painted from the works of Raffaelle, as conveyed to him by the engravings of Marc Antonio and others, and almoſt as frequently altered the deſigns to ſuit the form of the piece or other requirements, occaſionally adapting one ſubject to ſerve for another, thus, the "Incendio del borgo" is made to do duty as the burning of Troy, &c. Bold in general effect, the works of this artiſt are inferior to thoſe produced by many of the earlier and contemporary painters on pottery, inſtance the notable members of the Fontana family at his own adopted city of Urbino. The arms are thoſe of a branch of the Gonzaga family, perhaps of the Guaſtalla.



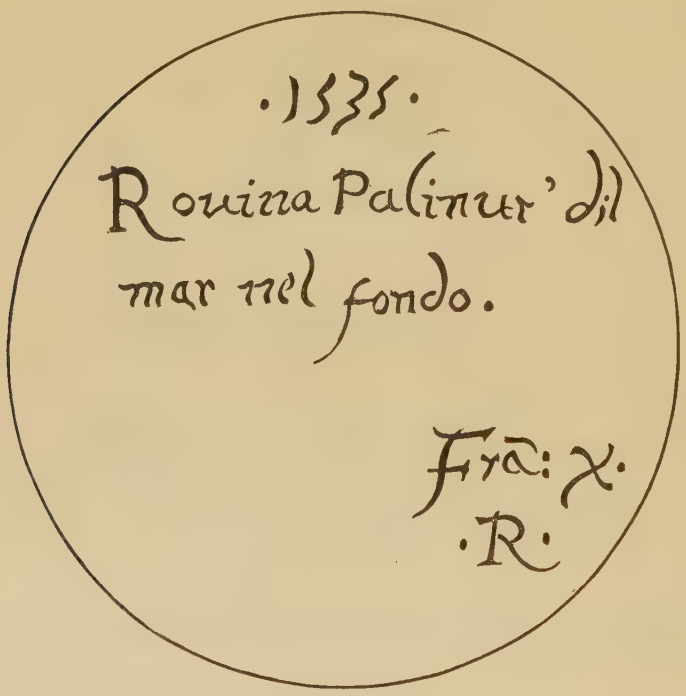

Hor vedi la magnanima Reina
ch una treccia rivolta, e, la testa sparsa
Corse alla, Babilonica ruina.
Nel .I. libro di Trogo Pompeio .
Fra: Xato. A.
da Rouigo, in
Urbino.

272. '71.

TAZZA Plate. "*Fruttiera.*" Luſtred majolica. Palinurus falling from the galley of Æneas into the ſea. Reverſe, rude ſcrolls in luſtre; titular inſcription, ſignature, and date, 1535, in colour. Italian (Urbino, by Franceſco Xanto). Diam. $10\frac{7}{8}$ in. Bought (Caſtellani Coll.), 127*l.* 4*s.*

A fine example of Xanto's richeſt colouring and moſt vigorous manner. The luſtre pigment has been abundantly and ſucceſsfully applied.

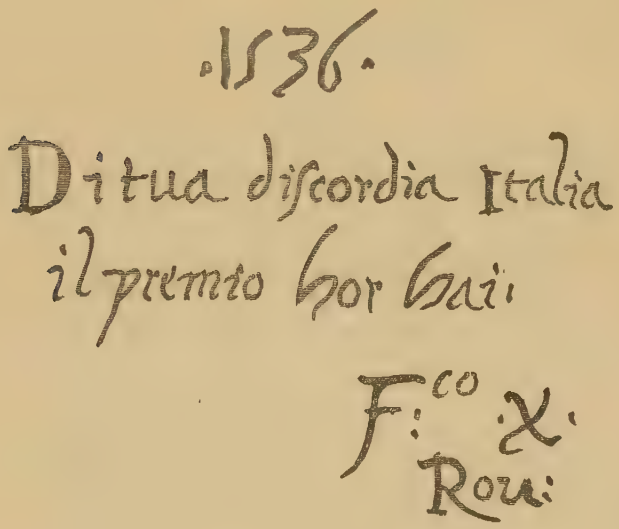
Many of his beſt pieces ſo enriched were produced at this date, 1535.



1698. '55.

PLATE. "*Tagliere.*" Allegorical ſubject, "The Diſcord of Italy." Reverſe, inſcribed with title of ſubject.

Signed by Xanto, and dated 1536. Italian (Urbino). Diam. 10¼ in. Bought (Bernal Coll.), 14*l.* 3*s.* 6*d.*

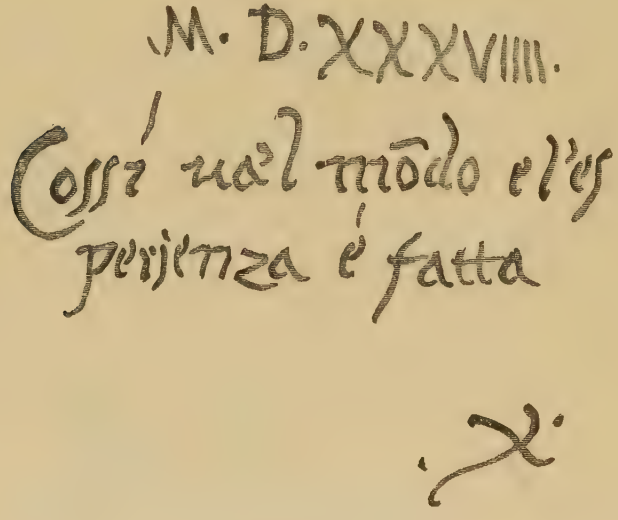


A curious allegory, allusive to the then, as ever, too frequent discord and disunion between the several States of Italy. An old man and a woman are seated on the rocks, bewailing their devastated home; Italy, with dishevelled hair and bleeding side, supports herself upon a shield, while cupid is seen running off with quiver on his shoulders; in the background are ruined buildings. A good ordinary specimen of the master.

4557· '56.

TAZZA Plate. "*Fruttiera.*" Allegorical subject. A group of four nude females, to whom a bearded man, draped and wearing a turban, offers gold, carried by a boy on a salver; above on a scroll is inscribed "Omnia ℙ pecuniam facta sunt." Reverse, inscribed with the subject, the date 1531, and the letter X. Italian (Urbino, by Francesco Xanto). Diam. 10¾ in. Bought, 10*l.*

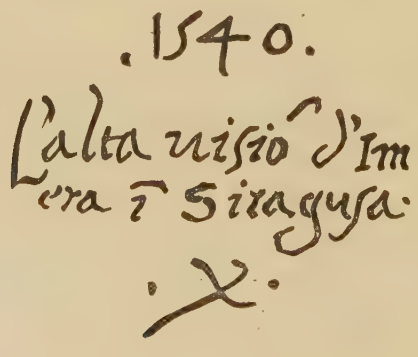
Alſo a well-executed ſpecimen of Xanto's work. The allegory is meant to teach that gold wrongly uſed is a means to all ſin.



1696. '55.

PLATE. "*Tondino.*" Jupiter and Dionyſius the fallen tyrant of Syracuſe. Reverſe, inſcribed with title of ſubject. Signed by Xanto, and dated 1540. Italian (Urbino). Diam. 10 in. Bought (Bernal Coll.), 10*l.* 15*s.*

A brilliantly coloured piece. A yellow ground, circled with clouds, relieves the figure of Jupiter, who is ſeated on a throne, beneath which lies the fallen tyrant; on the right is the widow, angels are behind, and



another on the left points to the proſtrate king, with the words inſcribed above her head, "Hic ille Dionyſius ſiciliæ tirannus." This ſubject, with variations, was frequently repreſented by Xanto.

1695. '55.

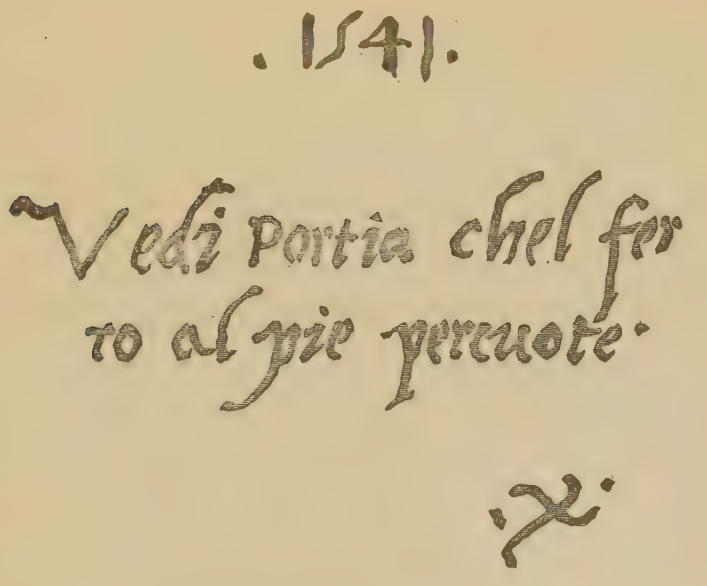
PLATE. "*Tondino.*" The Burial of Leucothea. Reverſe, concentric lines in yellow, and the inſcription "1540, Sottrata leocothoe dal padre urua. X." Signed by Xanto, and dated 1540. Italian (Urbino). Diam. 10¾ in. Bought (Bernal Coll.), 10*l.* 5*s.*

A carefully executed example of the maſter; the colours and glaze of great brilliancy.

1790. '55.

TAZZA Plate. "*Fruttiera.*" Brutus and Portia. Reverſe, inſcribed with title of ſubject, the initial of Xanto, and date 1541. Italian (Urbino). Diam. 10¾ in. Bought (Bernal Coll.), 10*l.* 10*s.*

A fine bold example of the later period.



Pieces by a Scholar or Imitator of Xanto.

7156. '60.

ISH. Form "*Bacino.*" Olympus; numerous figures in a landſcape; in the centre Apollo, around him poets and muſicians playing on various inſtruments; above in the clouds a choir of Cupids. Reverſe, plain. Italian. (Urbino or Peſaro?) About 1530–40. Diam. 14 in. Bought (Soulages Coll.), 60*l.*

A large and important ſpecimen by an artiſt whoſe works have conſiderable reſemblance to thoſe of Franceſco Xanto of Urbino. The compoſition is overcrowded and wanting in repoſe; the details have been carefully executed, but the painter was not one of the greateſt merit. The diſtant landſcape is very extenſive. We have no means of aſcertaining whether he worked at Urbino, Peſaro, or Caſtel Durante.

1754. '55.

PLATE. "*Tagliere.*" An angel deſcending to St. John in the iſland of Patmos; a landſcape background, with a town, river, &c. Reverſe, inſcription of the ſubject, "Le altj e diuini ſegretj dl cielo dal Signore moſtratj all acquila notate euageliſta Giouannj." Italian (Urbino or Peſaro). About 1530–40. Diam. 10½ in. Bought (Bernal Coll.), 8*l.* 5*s.*

Of the ſame fabrique and perhaps by the ſame hand as No. 7156. In the preſent example the manner of Franceſco Xanto is more cloſely imitated, and there is a ſimilarity to thoſe aſcribed to a painter who frequently added "iſtoria" or "fabula" to his deſcription of the ſubject.

By Franceſco Durantino.

1758. '55.

OWL. In the interior, a camp of Roman and other ſoldiers on each ſide of a ſtream, over which they hold a parley; the exterior ſides are covered with a rocky landſcape; at the bottom is a maſk of a ſatyr in blue camaïeu. Italian. (Urbino?) About 1540–50. H. 4½ in., diam. 12 in. Bought (Bernal Coll.), 20*l.*

This very cleverly painted piece, of a peculiar and rich tone of colour, has been aſcribed to the ſchool of Orazio Fontana. We think, however, that, although differing in its ſuperiority to his ordinary works, it approaches more to the beſt manner of Franceſco Durantino, in the taſte for covering the whole ſurface with ſubject, and particularly in the treatment of the group of figures in the background. Both ſuggeſtions may, however, be compatible, as we do not know at what "botega" in Urbino Franceſco worked, and he may have gained a ſuperior force of colouring under that ſchool before he painted at Monte Bagnolo.

533. '65.

CISTERN. Elliptic. The interior and exterior painted with the ſubjects of Diana and her nymphs bathing, and the diſcovery of the incontinence of Caliſto; the margin and foot moulded with flutings, &c., coloured yellow and relieved with blue. Italian (Urbino? aſcribed to Franceſco Durantino). About 1540–50. H. 10¼ in., L. 20¼ in., W. 16¼ in. Bought (Soulages Coll.), 80*l.*

Mr. J. C. Robinſon writes: "The deſign and execution of the paintings in this important ſpecimen diſplay the hand of a practiſed and

dexterous maeſtro. Several of the pieces by the ſame artiſt have been elſewhere obſerved." A plate in the Britiſh Muſeum, and evidently a work of the ſame hand, is ſigned by Franceſco Durantino, and dated 1544. It repreſents Coriolanus meeting his mother. He does not ſtate that it was made in C. Durante, but that he was a Durantine. We, therefore, from the general character of his pieces, aſſign them to Urbino, but with doubt, from the fact that his ſignature on the ciſtern at Narford, which may be the companion to this piece, ſtates it to have been made at "Monte Bagnolo," near Perugia. (See Mark No. 32.)

1777. '55.

PLATE. "*Tagliere.*" Glaucus and Scylla; compoſition of ſix figures in a landſcape. Reverſe, inſcribed "Glaucho e Scilla d houidro a libro XIII. 1545." Italian (Urbino? by Franceſco Durantino). Diam. 9¾ in. Bought (Bernal Coll.), 6*l.*

In the ſame manner as the large ciſtern, and as the plate in the Britiſh Muſeum, ſigned by this artiſt.

Various unknown "iſtoriati," &c., circa 1535-50.

1697. '55.

PLATE. "*Tagliere.*" Gracchus at table, a dragon appearing. Reverſe, inſcribed "d prodigi cioe miracoli Tiberio Graco jue di V · M · tb primo a . c . 4 . 1542." Italian. (Urbino or Peſaro?) Dated 1542. Diam. 10½ in. Bought (Bernal Coll.), 9*l.* 9*s.*

2991. '53.

CUP. "*Chicchera.*" In the centre a figure of Faith holding a croſs. Italian. (Urbino?) About 1540–45. H. $2\frac{1}{4}$ in., diam. 5 in. Bought (Bandinel Coll.).

Perhaps alſo by the ſame hand as No. 1694, &c. Pieces of this form are uncommon.

1782. '55.

TAZZA Plate. "*Fruttiera.*" Moulded and ſcalloped. "*Scannellato.*" The ſtory of Laocoon. Reverſe, inſcribed "Laocaonte." Italian. (Urbino?) About 1540–45. Diam. $10\frac{3}{4}$ in. Bought (Bernal Coll.), 12*l.*

Although the colours are paler, this is perhaps alſo by the ſame artiſt as No. 1694, and ſeveral others in this collection.

1745. '55.

PLATE. "*Tagliere.*" The ſtory of Aſcanius and Dido, &c. Reverſe, inſcribed "Mena Cato in Cartago Aſcanio a dido . 1545." Italian. (Urbino?) Diam. $9\frac{7}{8}$ in. Bought (Bernal Coll.), 5*l.* 10*s.*

1791. '55.

PLATE. "*Tagliere.*" The Metamorphoſis of Daphne; Apollo on the other ſide and a river god between. Italian. (Urbino?) About 1540–50. Diam. $10\frac{3}{8}$ in. Bought (Bernal Coll.), 5*l.*

The work of an indifferent artiſt, whoſe name, like that of ſo many others, we are unable to trace.

1783. '55.

TAZZA Plate. "*Fruttiera.*" The Holy Family; in an interior of the 16th century. Reverſe, plain. Italian. (Urbino or Ferrara?) About 1550. Diam. 10⅝ in. (Bernal Coll.), 11*l.* 10*s.*

A beautiful compoſition of the ſchool of Raffaelle, carefully painted in colours of a rather low but harmonious tone. The Virgin Mother raiſes the child from the cradle; the infant St. John is on his knees holding a lamb erect on its hind legs; behind, to the right of the group ſits Anna; Joſeph is on the left, looking up from the book he has been reading. A tent-like curtain is behind him, and beyond, a room, in which are two chairs; a landſcape to the right ſhows the ſun riſing over the hills, a town and a river with a bridge are in the middle diſtance.

3026. '55.

PLATE. "*Tagliere.*" Apollo and Daphne. Reverſe, inſcribed "Dafano mutatta in lauro." Italian (Urbino or Caſtel Durante). About 1550. Diam. 8½ in. Bought, 1*l.* 1*s.*

Of great richneſs in the glaze and colouring.

517. '65.

PILGRIM'S Bottle or Flaſk, with cover. The ſides are flanked by raiſed maſks, with horns forming handles; the painting repreſents the Rape of the Sabines. Italian (Urbino or Caſtel Durante). About 1550. H. 13½ in., W. 8½ in. Bought (Soulages Coll.), 40*l.*

The artiſtic merit of this piece is not high, the drawing and painting being coarſely executed; the colour, however, and the enamel glaze are brilliant.

1752. '55

PLATE. "*Tagliere.*" The Three Graces, after the engraving by Marc Antonio. On the ſide a ſhield of arms; azure, a bar or, between three pine cones proper; ſurmounted by a cardinal's or biſhop's hat. Italian (Urbino). About 1540–45. Diam. 11⅛ in. Bought (Bernal Coll.), 15*l.* 10*s.*

This alſo is perhaps aſſignable to the ſame hand as No. 1786, but is executed with much greater care and ability. The three graces ſtand between two fountains flowing from a low wall under three palm trees; the ſea with ſhips, and a mountain are in the diſtance.

The ſhield of arms would appear to be that of a biſhop of the Ciaja Barni family, of Siena.

A plate in the Britiſh Muſeum, probably by the ſame hand, has for ſubject Hercules carrying the columns; it is ſigned at the back 1542. Vrbi.

1786. '55.

PLATEAU. Phalaris maſſacred by his ſubjects. Reverſe, inſcribed with the ſubject "Phallare quando fo Amaſſato attrocemente dal populo." Italian (Urbino). About 1545–50. Diam. 15¾ in. Bought (Bernal Coll.), 9*l.* 5*s.*

Probably by the ſame hand as No. 8926, but executed with rather more care. The ſcene is in front of a ruined arcade or "loggia," with twiſted and ſtraight columns; the king is falling forward under the ſword cuts and thruſts of his armed murderers; caſtellated buildings and a hilly landſcape are to the left of the ſpectator.

8926. '63.

PLATEAU. A battle ſubject; a river divides the attacking and defending forces; the latter have a battery of cannon; on the right bank of the ſtream a town with

caſtle, and a water mill on fire. Reverſe, inſcribed "La preſſa dalba." Italian (Urbino). About 1550. Diam. 17 in. Bought (Soulages Coll.), 30*l.*

By an artiſt who painted battle ſubjects on medallions, ſurrounded by groteſques on white ground, on ſome of the pieces decorated with moulded maſks, &c.

"In the centre a wide river divides the compoſition into two parts; on each bank are oppoſing armies; in the lower part of the compoſition the attacking party appears to have made an attempt to croſs the river by means of rafts or pontoons, which has apparently failed, being vigorouſly oppoſed by the enemy with a battery of cannon eſtabliſhed on the oppoſite bank; higher up, however, and ſimultaneouſly, the river is being forded, the aſſailants having apparently ſucceeded in landing a body of men, who are proceeding to attack the city, whilſt the attention of its defenders is occupied by the engagement lower down. On the reverſe is inſcribed, 'la preſſa dalba.'"[1]—(J. C. R.)

8925. '63.

PLATEAU. Elliptic. A battle ſubject; compoſition of many figures and horſes, partly from Raffaelle's Battle of Conſtantine. In the upper part to the left a ſhield of arms. Reverſe, plain. Italian (Urbino). About 1550–60. Diam. 19¼ in. by 18 in. Bought (Soulages Coll.), 60*l.*

Although leſs carefully executed this may perhaps be by the ſame hand as the battle piece, No. 8926. The arms appear to be thoſe of Cardinal Giulio della Rovere, Archbiſhop of Ravenna, who was papal ambaſſador to the Court of Urbino in 1548, and died in that city in 1578.

8406. '63.

BOWL, Circular. Venus in the ſea, ſtanding on a ſhell drawn by dolphins; on each ſide are Tritons and ſea nymphs, and above Cupid is flying in the air. The exterior

[1] ? Alba in Piedmont. M. Soulages called the ſubject a battle in Saxony, gained by the Count Andriano, in 1547.

BOWL OR PLATEAU.

MEDALLIONS AND GROTESQUES.

Urbino. Signed "Gironimo." 1583.

(4354. '57.)

is painted with a landſcape. Italian (Urbino). About 1560. H. 4½ in., diam. 12¾ in. Bought (Soulages Coll.), 20*l.*

Probably of the later period of the fabrique of Orazio Fontana and his ſucceſſors, but not painted by any member of that family.

The following pieces enriched with luſtre have for that reaſon been claſſed under Gubbio (diviſion F.):—

No. 4726. '59. Arethuſa and Alpheus. Page 275.

No. 8886. '63. Portrait. Page 274.

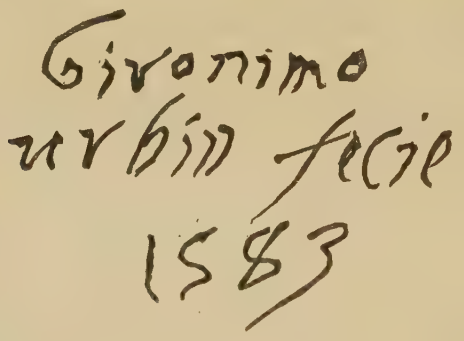
Pieces by Gironimo.

4354. '57.

OWL or Plateau. Circular, with deep ſunk centre, and in the border ſix oval ſunk pools in the manner of Paliſſy, grounded alternately yellow, green, and blue, and painted with cupids in griſaille; on a medallion in the centre is a cupid in griſaille, on dark yellow ground; the reſt of the ſurface is filled in with coloured groteſques on white ground. Reverſe, concentric lines in blue and yellow, and ſigned "Gironimo Urbin fecie, 1583." Italian. Diam. 15¼ in. Bought, 40*l.* (See *engraving*.)

This is a very unuſual and effective piece, the arrangement of the colours having a marked effect; there can be little doubt that although executed with much greater care, it is by the ſame hand as the bowl, No. 2974, which is probably a later work. It is alſo important as

recording the name of the painter, "Gironimo," who would ſeem to have been the laſt of the clever artiſts of Urbino who worked in groteſque on a white enamel ground. The occurrence of the red "giglio" of Florence upon black medallions round the centre would point to a Tuſcan deſtination for this piece. It is poſſible that in his earlier and more carefully executed works, this artiſt may have produced groteſque decoration of a higher order, and that ſome of the larger and more important vaſques, and other pieces of the Fontana fabrique, may have had that portion of their ornamentation executed by his hand. The fine circular vaſque formerly in Mr. Barker's, now in Mr. Cook's collection, has groteſques on the exterior very much in the manner of this piece.



2974. '53.

BOWL, Circular. Divided into compartments by diaper borders; in the centre Cupid on a car drawn by two doves, painted in manganeſe colour on an orange ground. Four large white ovals are covered with arabeſques, and the intervals with blue ſcrolls. Reverſe, concentric lines of dull blue and orange. Italian (Urbino). About 1590. H. 5½ in., diam. 15 in. Bought (Bandinel Coll.).

Of the ſame fabrique, and probably like No. 4354, by the hand of "Gironimo," as alſo may be No. 4555. The ground is of an excellent white enamel, and the general effect is good, although the painting is of the decadence of the Urbino groteſques, and very inferior to that on the earlier piece.

4555. '53.

PLATE. "*Tagliere.*" Four ornaments of *palmette* and foliation, with black centres; between them are groteſques on the white ground, and in the centre a ſhield bearing a ſea lion. Reverſe, concentric lines in dull blue. Italian (Urbino). About 1600. Diam. 9½ in. Bought, 10*s.*

The baſin No. 2974 is in all likelihood of the ſame fabrique.

Pieces by the artiſt ſigning F. G. C.

511. '65.

ALT Cellar. Boat-ſhaped. Enriched with ſtrap work, ſcrolls, maſks, &c. in relief, picked out with blue and orange; a ſtatuette of a cupid holding a ſhell at each extremity; the bowl and lateral panels are painted with cupids on yellow and on white ground. Italian (Urbino). About 1560–80. H. 6½ in., L. 8¼. Bought (Soulages Coll.), 30*l.*

This is a very elegant piece in form and in detail, and may perhaps have belonged to the ſame ſervice as No. 4407, although ſuperior to it in the richer effect of glaze and colour.

4407. '57.

SALT Cellar. Boat-ſhaped, ſtanding on four lions' feet, and ornamented with cartouche work, terminal figures, &c. in relief; painted with allegorical figures in griſaille and

colours. Italian (Urbino). About 1560–80. H. 5 in., L. 9½ in., W. 6 in. Bought, 24*l.*

An effectively modelled piece of the later period of the Urbino works, perhaps of the ſame ſervice as No. 511.

6662. '60.

TAZZA. "*Confettiera?*" Elliptic. Strap work in relief on each ſide and end, which terminate in blue maſks; the ſurface painted with ſtrap work and maſks, ſurrounding two medallions; on the one is the ſubject of Moſes ſtriking the rock, on the other the return of the ſpies from the Promiſed Land. Reverſe, ſtrap and ſcroll work, and four lions' maſks in relief; beneath the foot the mark F. G. C. Italian (Urbino). About 1580. H. 2½ in., L. 8 in., W. 6½ in. Bought, 4*l.* 16*s.*

Of good form, and valuable for the mark. The two ſalt cellars, Nos. 511 and 4407, are by the ſame artiſt, who muſt have worked about the ſame time as, or more probably ſomewhat anterior to, Alfonſo Patanazzi, and from the ſimilarity of colours uſed may have been employed in his fabrique, if of Urbino.

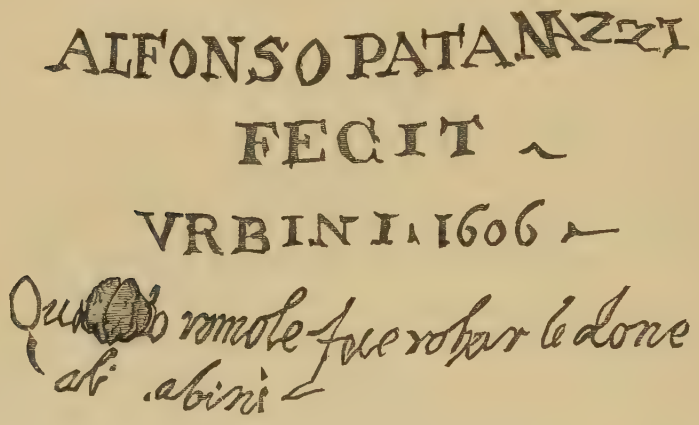
Pieces by the Patanazzi.

2612. '56.

PLATEAU. Romulus receiving the Sabine women. On the border are the letters · ALF · P · F · and VRBINI · 1606. Reverſe, inſcribed with title of ſubject, ſigned and dated 1606. Italian (Urbino, by Alfonſo Patanazzi). Diam 19⅝ in. Bought, 12*l.*

A very important piece by this comparatively inferior and late artiſt of Urbino, it being ſigned by him in full, thereby enabling us to recogniſe a large quantity of pieces by his hand, generally executed in varying degrees of careleſs inferiority. It muſt however be at the ſame time confeſſed that Patanazzi lived and worked at a period of decadence, and his painting is not wanting in a certain freedom of handling and breadth of effect, which qualities are apparent in this ſpecimen. There is a degree of eaſy movement and bearing in the figures, and of bold flowing lines in the drapery, which, notwithſtanding the careleſſneſs of the drawing, ſhow a facile hand. The details are however but coarſely indicated, and although there is a degree of power in ſome, the majority of the heads are but rudely defined. Romulus ſtands under a portico on a dais of two ſteps, on the lower of which an armed ſoldier is ſeated. He wears a crown, and a looſe flowing mantle, faſtened over the right ſhoulder, falls behind and over his left; four men carrying olive branches approach, and he receives

them by the hand. A crowd of women follow, carrying bundles, &c. A town and mountainous diſtance are beyond.



1741. '55.

PLATEAU. An aſſembly of the Gods on Olympus. Reverſe, in the centre Minerva and Meduſa, border of Cupids holding framed medallions, having white figures on a black ground. Italian (Urbino, aſcribed to Alfonſo Patanazzi). About 1570–1600. Diam. 15⅜ in. Bought (Bernal Coll.), 16*l.*

The decorative effect of the reverſe of this piece is very excellent, although the drawing throughout is extremely looſe. We believe it to be by the hand of Alfonſo Patanazzi. A large bowl, with twiſted ſerpent handles, painted inſide with the Gathering of the Manna, and outſide with Cupids, &c., in the poſſeſſion of the writer, is by the ſame hand, in a more careful manner.

509. '65.

SALT Cellar. The body forms an oval vaſe, decorated with raiſed ſtrapwork, ſhields, &c., and a ſtatuette of a cupid holding a ſhell, and ſeated on a maſk at either end; it is ſupported on ſcroll feet and elevated on a pedeſtal painted in

imitation of green marble. On a ſhield, repeated on each ſide, is written, "Excubia agimus · ſtrepitus · repellimus · hoſtem." The lateral panels are painted with a duck in the water, above which is a comet. Italian (Urbino). About 1580–1600. H. 9 in., L. 8½ in. Bought (Soulages Coll.), 15*l.*

510. '65.

SALT Cellar. The body forms an oval vaſe, decorated with raiſed ſtrapwork, ſhields, &c., and a ſtatuette of a cupid holding a ſhell and ſeated on a maſk at either end; it is ſupported on ſcroll feet and elevated on a pedeſtal painted in imitation of green marble. On a ſhield, repeated on each ſide, is written, "Excubia agimus · ſtrepitus · repellimus · hoſtem." The lateral panels are painted with a duck in the water, above which is a comet. Italian (Urbino). About 1580–1600. H. 9 in., L. 8½ in. Bought Soulages Coll.), 15*l.*

Although of late date, and rather coarſe in the modelling and colour, theſe are important ſpecimens, as ſo few pairs of ſhaped table pieces have deſcended to our day. They may perhaps be of the fabrique, but not by the hand of Alfonſo Patanazzi. The Latin ſentence may be rendered, "We keep watch, by our watch cries we repel the enemy." We have failed in aſcertaining to what this alludes.

8402. '63.

SALT Cellar. Triangular. The bowl, painted with a female buſt portrait, is upheld by three dolphins, reſting on a plinth with claw feet, and decorated with wave ornament. Italian (Urbino). About 1600. H. 5¾ in., W. 6 in. Bought (Soulages Coll.), 10*l.*

Of excellent form but coarſe execution, probably from the fabrique at which Alfonſo Patanazzi painted.

1722. '55.

PLATE. "*Tagliere.*" Banquet ſcene, with Tritons ſerving. Reverſe, inſcribed "Il buon · teſeo · dare tolſe chonbiato puoter · inane · ritornare · et ante Leo · p · farlo · chon luire ſtare fece il ſuo fiume molto in groſſare," and concentric lines of blue and yellow. Italian. (Urbino?) About 1580–1600. Diam 11¾ in. Bought (Bernal Coll.), 10*l.*

A coarſe piece of the later period, ſomewhat in the manner of Alfonſo Patanazzi, and perhaps of the ſame "botega."

Various late Pieces.

8916. '63.

PLATE. "*Bacino.*" Alexander viſiting Diogenes; a compoſition of ſix figures, with a landſcape diſtance. Above is a ſhield of arms, impaling Della Rovere and Montefeltro, with creſt of a lion's paw holding a dagger, and the motto on a ſcroll, "Sapies domini ſitur aſtris." Reverſe, inſcribed title of the ſubject. Italian (Urbino). About 1540–50. Diam. 10¾ in. Bought (Soulages Coll.), 6*l.*

The work of an inferior painter of the Urbino fabrique, chiefly intereſting for the coat of arms. The colours and handling are ſomewhat in the manner of Giorgio Picci, who frequently covered his pieces with clouds, among which cupids are flying, and with groups of children, &c. on the borders.

4696. '58.

BOWL. Deeply fluted. "*Scannellato.*" Groteſques on white ground; in the centre a Roman Emperor on his throne, before whom ſuppliants are kneeling. Reverſe, varied groteſques in the channels of the flutings, the raiſed edges marked with blue, yellow, and orange lines; in the centre a dolphin in the water. Italian. (Urbino or Ferrara?) About 1570–80. H. 6¾ in., diam. 15 in. Bought, 25*l.*

The form of this piece is very elegant, and the decoration well adapted to the form, but it is executed in the leſs careful manner of the later period.

2599. '56.

PLATE. "*Tondino.*" Branches of vine foliage and grapes on the white ground, a central medallion with a ſhield of arms between the initials V.V., bearing argent, a feſs, gules (?), over all two vines intertwined and graped, proper. Italian (Urbino or Caſtel Durante). About 1580–90. Diam. 13 in. Bought, 1*l.* 7*s.*

The coat of arms reſembles that of the Fojani family, of Piacenza, but with ſome difference. The initials V.V. would alſo indicate another name.

4389*a*. '57.

DRUG Pot. "*Albarello.*" Cylindrical. Trophies ſhaded with brown on a blue ground; on one ſide, grounded yellow, is the figure of a queen ſeated on a throne under a canopy; beneath is a label inſcribed V · MORDIFICHAT. Italian (Urbino or Caſtel Durante). 1574. H. 7¾ in., diam. 6 in. Bought, 3*l.*

4389. '57.

DRUG Pot. "*Albarello.*" Cylindrical. Trophies ſhaded with brown on blue ground; on one ſide, on yellow ground, a figure of a queen ſeated on a throne; beneath is a label inſcribed "Dia Calamento." Italian (Urbino or Caſtel Durante). Dated 1574. H. 8 in., diam. 5½ in. Bought, 3*l.*

The companion to No. 4389*a*, and to the two flaſks 4390/1. Among the trophies on each piece occur the letters $\frac{D \cdot O}{T}$ ſurmounted by a double croſs, doubtleſs the mark of the monaſtery or pharmacy to which they belonged.

532. '65.

VASE. Two-handled, oviform. Painted with cupids among blue clouds, which cover the body of the piece. Handles yellow. Italian (Urbino). About 1580–1600. H. 4½ in., W. 2¾ in. Bought (Soulages Coll.), 4*l.*

A diminutive copy of a larger model, probably intended as a preſent to a young perſon, or for uſe as a toilet vaſe for flowers.

1019. '53.

PLATE. "*Tagliere.*" Cupids with fruit, in a landſcape. Italian (Urbino). About 1600. Diam. 8 in. Bought, 1*l.* 5*s.*

4391. '57.

DRUG Bottle. Globular. Trophies ſhaded in brown on a blue ground; in front a label inſcribed "A · De. Camomlla;" above, on yellow ground, is a ſhield of arms between the initials P.G. Italian (Urbino or Caſtel Durante). Dated 1638? H. 8½ in., diam. 6 in. Bought, 1*l.* 10*s.*

4390. '57.

DRUG Bottle. Globular. Trophies ſhaded in brown on a blue ground; in front a label inſcribed "A · De. Evfraga;" above, on yellow ground, is a ſhield of arms between the initials P.G. Italian (Urbino or Caſtel Durante). Dated 1638? H. 8½ in., diam. 6 in. Bought, 1*l.* 10*s.*

The companion piece to No. 4391, and apparently of the ſame ſervice as No. 4389 and its fellow, which are decorated in preciſely the ſame ſtyle and colouring, although dated 1574. We ſuſpect that the figures on the preſent piece are really intended for the initial I, and the numbers 6·3·8, as the former is much larger than the figures, and is ſurmounted by a Λ; probably referring to the rank and poſition of the bottles or jars in the pharmacy.

6865. '60.

LAMP. A ſliding pillar lamp with four burners; the foot, pedeſtal, lamp, and cover, of enamelled earthenware, with metal pillar; the ſnuffers, &c. ſuſpended by chains. The decoration is of garlands of fruit and flowers, hanging by ribbons, gadroon mouldings, &c. in blue, red, and yellow on a white ground. Under the foot is the inſcription "Fabrica di Maiolica fina di Monſiur Rolet in Urbino, A. 28 Aprile 1773." Italian. H. 28 in., diam. of baſe, 9 in. Bought, 12*l.*

CITTA DI CASTELLO.

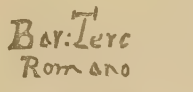
THIS ſite is referred to by Piccolpaſſo in reſpect to the uſe of certain earths and colours "*alla Caſtellana*," and to the application of an *engobe* and the decoration of pieces by the *Sgraffio* proceſs, which he minutely deſcribes. On theſe ſubjects we muſt refer the reader to the abſtract of Piccolpaſſo's MSS., and to the deſcription of the "Sgraffiati" or Inciſed wares.

BORGO SAN-SEPOLCRO.

ON a lamp, formed of faience of a blueiſh white ſhade, painted with garlands of flowers, &c., in colour, is written under the foot, "Citta Borgo S. Sepolcro a 6 Febraio 1771. Mart. Roletus fecit." This French painter on faience, worked alſo at Urbino (*ſee* No. 6865, page 419), and like the members of the Terchi family ſeems to have been of a roving diſpoſition.

SAN QUIRICO.

CARDINAL CHIGI eſtabliſhed a work here about 1714, inſpired with the idea of reviving the art of painting on faience. It was directed by Piezzentili, a painter who had given ſome ſtudy to the celebrated vaſes by Orazio Fontana. On his death Bartolomeo Terchi, Feſchi, or Ferchi, ſeems to have worked at, or directed the eſtabliſhment, for in the Louvre (Campana Coll.), No. G. 601 is a plaque repreſenting Moſes ſtriking the rock, and ſigned "*Bar Terchi Romano in S. Quirico.*" We ſhall again meet with this wandering artiſt at Baſſano. With other members of his family he ſeems to have worked at various potteries throughout Italy, and examples occur, on which his, or their ſignatures appear, only accompanied by the patronymic "*Romano*," and which are of courſe difficult to aſſign to any one of the fabriques at which we know them to have worked. Some large vaſes in the Berlin Muſeum, partly enamelled and painted, partly terra cotta biſcuit, gilt, are ſigned "*Bar Teſchi Romano*," evidently an error, or from the running of the letter R in the firing. Another variety, omitting the concluding letters of the name, is on a plaque which alſo may have been painted at Siena or San Quirico.



Ferdinando Maria Campani before going to Siena worked alſo at this fabrique; its productions were not ſold, but given as preſents by the Cardinal.

CATALOGUE.

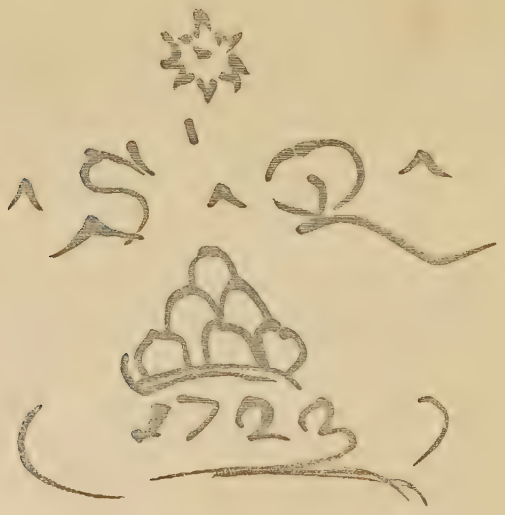
San Quirico.

5865. '59.

ASIN. Group of Hercules and other figures. Hercules ſeated in a landſcape between a female (Venus ?) and a man (Vulcan ?), cupid behind with an empty quiver. Italian (San Quirico). Dated 1723, with the letters S. Q. H. 5¼ in., diam. 14½ in. Bought, 2*l.* 2*s.* 6*d.*

The mark upon this baſin is intereſting, it conſiſts of the arms of the Chigi family, without a ſhield, but accompanied by the letters S. Q., and the date 1723.

It was probably painted by B. Terchi, who worked at this eſtabliſhment for ſome time.



4554. '48.

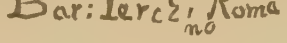
PLATE. A group of figures under a tree in a landſcape. Italian (San Quirico, by B. Terchi). About 1720. Diam. 11 in. Bought.

This piece is by the ſame hand as the baſin No. 5865. '59.

6657. '60.

PLAQUE. Oblong ſquare. A Triton and a Nymph, with cupids and dolphins, after Annibal Caracci; ſigned "Bar Terchi Roma." Italian. (San Quirico?) About 1720. H. 9¼ in., W. 10½ in. Bought, 17*s.* 6*d.*

As this artiſt painted at various places he may have executed this plaque at Siena, San Quirico, or Baſſano. It is vigorouſly drawn and coloured in a brown tone, with greyiſh blue, dull yellow, &c.



Diruta.

E have very little poſitive information in reſpect to this fabrique. Alluded to by Paſſeri as a pottery near Foligno, where pieces were produced remarkable for the whiteneſs of the paſte, we are led to the ſuppoſition that he may have confounded the wares produced at other neighbouring localities with thoſe made at Diruta, neither does he inform us whether it produced luſtred wares, or only thoſe of polychrome decoration. A few years ſince certain plates came under the notice of collectors, inſcribed "In Deruta," the ſubjects painted in blue outline, and luſtred with a braſſy golden colour. Doubt and uncertainty had long exiſted as to the ſpot where the large "bacili," and other pieces of a well-known and abundant ware, luſtred with a golden pigment of peculiarly pearly effect in certain lights, had been produced, and the diſcovery of theſe ſigned examples, having a ſomewhat ſimilar metallic enrichment, cauſed connoiſſeurs to graſp at the, perhaps haſty, concluſion, that to Diruta muſt be aſſigned thoſe wares of earlier date and hitherto unknown locality, and that Diruta muſt have poſſeſſed a pottery of very early time, and important character.

The ſtatement made without quoted authority by Paſſeri, that theſe well-known "bacili," enriched with "madreperla," were the produce of Peſaro, as alſo ſome of gold and ruby luſtre, and in ſupport of his aſſertion, that many of them bore portraits and armorial inſignia of noble "Peſareſi" of the latter half of the fifteenth century, was negatived, it was thought, by the diſcovery of theſe ſigned examples, notwithſtanding a conſiderable difference in the nature of the luſtre colour.

It has alſo been ſuggeſted [1] that as *Agoſtino di Antonio di Duccio*, the pupil of *Luca della Robbia*, went to Perugia, and there executed a work in enamelled terra cotta on the façade of the church of S. Bernardino, in the year 1461, it may be conſidered certain that he eſtabliſhed this *fabrique* in the neighbourhood, and hence its productions muſt have been of a high artiſtic character (Jacquemart). The only known pieces inſcribed with the name are, however, by no means of ſuch high merit when compared with the productions of other furnaces, and the earlieſt date is 1535. Theſe do not prove that finer works were never executed at a previous, or later period, but we do not find ſuch pieces, approaching ſo nearly in their general character to thoſe of Diruta, as they do to the known productions of other potteries.

After an examination and compariſon of ſigned ſpecimens, and others which are with reaſonable probability conſidered to be of this *fabrique*, we are compelled to arrive at a different concluſion, and to infer, that the productions of Diruta were generally inferior to, and in many inſtances copied or derived from thoſe of the Gubbio or earlier Peſaro types.

Caſtel di Diruta or Deruta is a "borgo" or dependency of Perugia, in what were the States of the Church, on the road from that city to Orvieto by Todi. It is but a few miles from Perugia, within an eaſy day's journey of Gubbio, and although it may be reaſonable to preſume that potteries exiſted there from an early period, and that Agoſtino di Duccio may have availed himſelf of them in preparing his work for S. Bernardino, and have given uſeful inſtruction in reſpect to the ſtanniferous glaze, we think it more probable that they derived the uſe of the luſtre pigments from Gubbio.

The mode of application of this metallic enrichment appears to have been little known in Tuſcany, and certainly never practiſed at the furnaces of the Della Robbia family. Diruta could hardly therefore have learnt it from Duccio. Paſſeri's aſſertion, although not proved by poſitive documentary evidence, or the exiſtence of ſigned and dated examples, is we think worthy of credence; and that the uſe of the metallic luſtre firſt commenced at Peſaro, being probably derived from Mooriſh potters, whence it was communicated to Gubbio, its great centre, and thence again to Diruta.

It is extremely difficult in many inſtances to decide with any degree of certainty, as to whether ſome individual early ſpecimens of the luſtred ware alluded to above, be of Peſaro, of Gubbio, or of Diruta work-

[1] V. Lazari. "Notizia della raccolta Correr," p. 59.

manſhip; the ſimilarity of the proceſs neceſſary to theſe productions entails a correſponding ſimilarity of reſult, but we notice a ſomewhat coarſer grounding, a golden *reflet* of a braſſy character, a ruby, when it (rarely) occurs, of pale dull quality, looſer outlines of a colder and heavier blue, and in the pieces not luſtred, the ſame tones of colour, a dark blue approaching to that of Caffaggiolo in depth, but wanting its brilliancy, the uſe of a bright yellow to heighten the figures in groteſques, &c. in imitation of the golden luſtre, and a thin green. The drawing is generally of an inferior ſtamp, and a certain *tout enſemble* pervades the pieces, difficult to define, but which more or leſs prevails.

The following are among the more intereſting ſpecimens in the Muſeum collection:—

No. 1779. Is one of thoſe pieces difficult to aſſign; we believe it to be of this fabrique, copied from earlier examples of Peſaro or Gubbio.

No. 246. Has more of the Diruta character.

No. 1726. Has ruby luſtre, a rare occurrence on pieces which are believed to be of this place. It is doubtful whether of Gubbio or Diruta, if the latter, a copy from a Gubbio type.

No. 8953. Is more ſurely a Diruta copy of a Giorgio piece.

No. 8931. An "iſtoriata" tazza luſtred with gold and ruby.

No. 8943. Has the initial D on the reverſe.

No. 1804. Is one of thoſe pieces in rilievo, aſcribed to Diruta, although having conſiderable affinity with the works of Preſtino at Gubbio.

No. 6665. A curious bacile of a late period in imitation of an earlier type.

No. 1565. An early piece, Diruta or Caffaggiolo.

No. 2541. This is alſo an intereſting bacile, difficult to aſſign, and of exceptional character.

No. 4608, 9. A pair of amatorii plates of characteriſtic colouring.

No. 1432. A plateau in colours of the form and ſtyle of the earlier luſtred wares.

No. 1573. The ſubject painted in dark blue, heightened with yellow.

No. 4378. Is dated 1544.

No. 4343. Marked and dated 1539.

Nos. 7144 and 2432. Show the decadence of the local art to a painful degree.

We will now proceed to notice ſome of the more important ſpecimens in other collections.

The earlieſt known dated piece is in the collection of Mr. Fountaine at Narford. It is a tazza, groteſques on blue ground, inſcribed "fatta in diruta," and at the back 1535; figured in Delange's "Recueil," pl. 40. M. Jacquemart refers to a tazza in the collection of the Counteſs de Cambis, ſubject Cupid and Apollo, in pale and crude colours, ſigned "Franceſco Urbini, i Diruta, 1537."

The exceptionally excellent pieces aſſigned with probability to Diruta are, a tazza in the Louvre, having the helmeted head of Roma in profile, after G. B. del Porto, outlined and ſhaded in blue, and luſtred with a braſſy gold. Another in the Hôtel Cluny, with the ſubject of Diana and Actæon, admirably drawn in ſimilar colour, and ſimilarly enriched, perhaps by the ſame artiſt. It has at the back the Mark No. 1.

M. Baſilewſki of Paris has a fine plate, groteſques in blue on gold ground. It is figured in Delange's "Recueil," pl. 44.

Mr. Fountaine has a fine "tondino," having the portrait of a lady in the ſunk centre, outlined and ſhaded blue, with light golden luſtre on a dark blue gronnd.

Mr. Henderſon has two plates, groteſques in blue on the white ground, and without metallic enrichment.

The works of "El Frate," of whoſe name or order we are not informed, are the moſt numerous ſigned pieces of the Diruta fabrique which have deſcended to us. They date from 1541 to 1545. His ſtyle is generally looſe and inaccurate, the deſign traced in brown or blue, a braſſy golden reflet, the enamel dull, and in all reſpects inferior to the painting of the Louvre and Cluny plates referred to above.

In the Pourtalès Collection was a plate with ſubject from Ovid's Metamorphoſes, luſtred and ſigned "El Frtr i Deruta pt 1541."

In the Louvre, No. G. 575, is another; ſubject, the birth of Adonis, alſo luſtred and by the ſame hand, with the date 1542.

The Baronne Saloman de Rothſchild has one. Apollo purſuing Daphne; ſigned "Febo Dafene in Deruta, 1544," with a large letter P in luſtre colour. (Mark No. 4.)

Mr. Barker had a fine ſpecimen, engraved in Delange's "Recueil," pl. 45. The ſubject, Alexander and Roxana, painted in blue, and with a rich golden reflet; it is ſigned "deruta fe el frati pemiſe." (Mark No. 3). It was in the Delſette Collection, and now (1870) belongs to M. Dutuit of Rome.

Signore Rafaelle de Minicis, of Fermo, has a plate inſcribed "di parlamto di corvo e dlla cornice i druta el frate penſi, 1545."

In the Louvre is a plate (No. 576, Campana), ſubject from the "Orlando Furioſo," Rodomonte carrying off Iſabella, "1545 in deruta frate fecit." (Mark No. 5.)

Another in the ſame muſeum, No. 582, has a ſimilar ſignature.

M. Baſilewſky, of Paris, poſſeſſes one of the fineſt pieces with which we are acquainted. It was in the collection of Monſignore Cajani, of Rome. A large diſh, the whole ſurface of which is covered with the ſubject of Santa Cecilia, after Raffaelle, richly luſtred with the golden pigment ſo characteriſtic of the Diruta wares. On the reverſe is a mark conſiſting of a large letter F croſſed with a florid paraphe, and ſurmounted by a ∽.

This may alſo be the work of the Frate, and the mark may ſo ſignify. The drawing is ſomewhat careful, but the colouring weak.

In the Louvre, probably by another hand and without metallic luſtre (No. G. 582, Campana) is a plate, ſubject a Roman triumph. On a pedeſtal is inſcribed the name "Ant. Lafreri," after whoſe engraving it is painted; on the reverſe, "jn deruta-554."

M. Jacquemart aſcribes all the vaſes formed as pine cones to the earlier period of this fabrique, but No. 519 is of that form, and is ſo richly luſtred with ruby and in all reſpects ſo ſimilar to the wares of Gubbio, that we cannot agree in that general concluſion.

He is probably more correct in aſſigning to Diruta thoſe pieces with groteſques in rilievo, outlined with blue and luſtred with pale gold, of which No. 1804 is an example. The fineſt piece of this type with which we are acquainted is a large plate in the Britiſh Muſeum, having for central ſubject Mutius Scævola, painted in blue outline; raiſed groteſques and gadroons outlined and grounded in blue fill the outer border, and the whole is richly luſtred in gold.

The Louvre alſo poſſeſſes two good examples, and in the muſeum at Arezzo is a rilievo of the Adoration of the Magi, probably of this fabrique but having great affinity to the works of M° Preſtino. In the Viſconti Collection was a plate, with central female portrait and the letter S on blue ground, the border of groteſques in rilievo on grey. There were alſo fine examples at La Fratta. Delange, at pl. 41, figures a ſpecimen of this variety belonging to M. Baſilewſki.

It is difficult to diſtinguiſh ſome of theſe pieces from the works of Maeſtro Preſtino of Gubbio.

The letter D, with a paraphe, occurs on painted pieces, moſtly of inferior artiſtic quality; ſuch is No. 4342. We have alſo noticed it on pharmacy vaſes and on a plate in the poſſeſſion of Mrs. Bury Palliſer, with ſubject from the "Orlando Furioſo," "La morte de Zerbino." (Mark No. 6.)

In the Louvre is a plateau (G. 573), which M. Darcel aſcribes to the earlier period of the fabrique, but which we ſhould think would aſſimilate in character to No. 1432 or 2605 in this Catalogue, having central medallion with profile buſt of a female, and ſurrounded by rayed

and other ornament of ſomewhat oriental ſtyle, not luſtred but painted in pale green, orange yellow, &c., on the reverſe of which is the letter S with a paraphe. (Mark No. 9.)

The letters C . B . occur on a diſh aſcribed to this fabrique, and painted with the arms of Montefeltro. It belongs to Count Niewerkerke (Chaffers). (? Peſaro or Gubbio.)

The letters G. V. "The initials, probably, of Giorgio Vaſajo, whoſe name occurs on a piece of Count Baglioni of Perugia." (Chaffers.)

M. Jacquemart quotes a piece of the laſt century, a plateau painted with grey-blue flowers in white reſerves on a "chamois" ground, and inſcribed in the centre, "1771 *fabrica di Majolica fina di Gregorio Caſelli in Deruta.*"

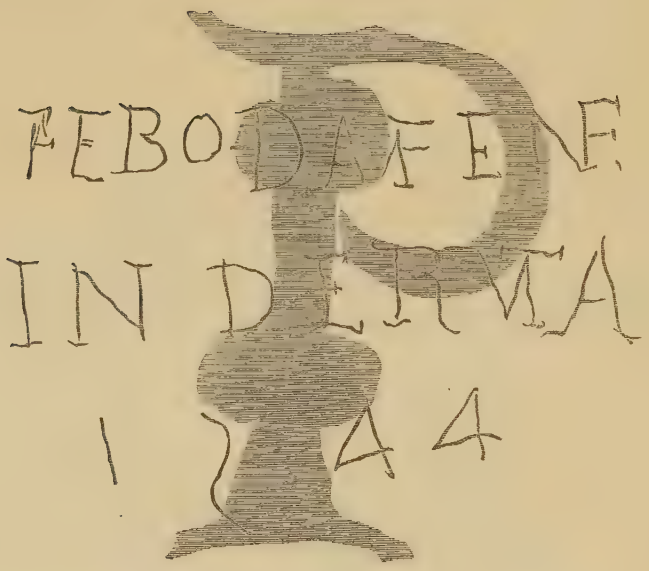
MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. On a fine tazza in the Hôtel Cluny, Paris, painted in "camaïeu bleu," and heightened with golden luſtre; ſubject, Diana at the Bath.

No. 2. At the back of a "bacile," in the Britiſh Muſeum, painted in colour, and aſcribed to this fabrique.

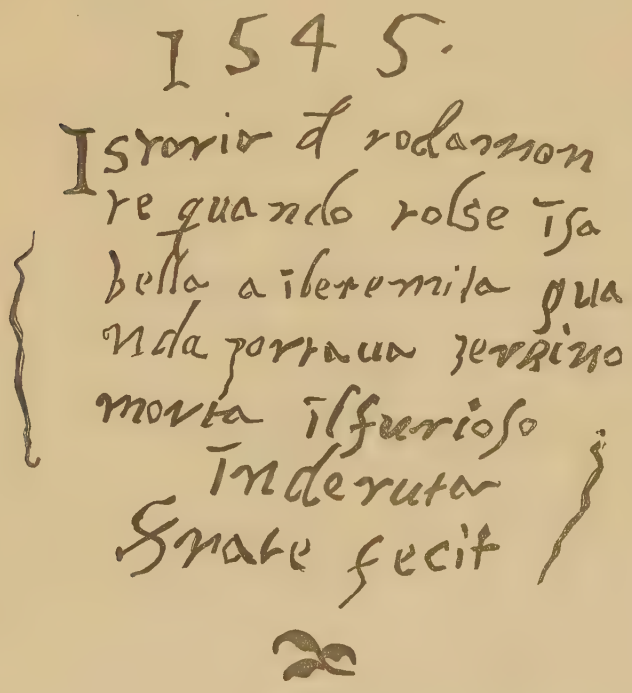
No. 3. On a fine plate formerly belonging to Mr. Barker, now to M. Dutuit, of Rome; fubject, Alexandra and Roxana, painted in blue with gold "reflet." Delange, "Recueil," pl. 45.

No. 4. On a plate in the poſſeſſion of the Baronne Saloman de Rothſchild; Phœbus purſuing Daphne, luſtred with golden colour.



No. 5. A plate in the Campana Collection, No. 576, Louvre; ſubject from "Orlando Furioſo."

There is a ſimilar ſignature on another, No. 582, in the ſame muſeum.



No. 6. In the poſſeſſion of Mrs. Bury Palliſer, a plate, with ſubject from the "Orlando Furioſo."

"La morte di Zerbino" not rendered with high artiſtic excellence.

Nos. 7 and 8. Alſo occur on pieces ſuppoſed of this fabrique.

No. 9. On a plateau in the Louvre, aſcribed bv M. Darcel to Diruta.

CATALOGUE.

Diruta.

LUSTRED.

1779. '55.

LATEAU. Luſtred ware. "*Majolica.*" On the raiſed centre a profile buſt of a woman, inſcribed SV̊RA . FIORE; border of foliated arabeſques; all in yellow luſtre ſhaded with blue. Reverſe, concentric lines. Italian (Diruta). About 1510–20. Diam. 13¼ in. Bought (Bernal Coll.), 10*l.* 10*s.*

This is remarkable from having the inſcription round the female head, rarely occurring on pieces of this character, a numerous claſs, and apparently a ſtaple production of the Diruta manufacture; they are probably of later date than the large "bacili" and the plateaux of ſimilar form which were produced at Peſaro and Gubbio. Theſe plateaux generally having a female head on the raiſed centre, were perhaps gift pieces, uſed for roſe-water, or merely for the decoration of the high-backed *credenza* or ſideboard. They were probably accompanied by an ewer or vaſe, which ſtood on their centre.

508. '65.

BOWL, on elevated ſtem. "*Piadene.*" Luſtred ware. "*Majolica.*" The bottom is occupied by a ſtar. In the centre of which is a cartouche inſcribed DIAMTE. B.; on

the ſides a garland of flowers; the exterior decorated with ſcale-work, gadroons, and conventional flowers. Italian. (Diruta or Gubbio?) About 1510–20. H. 8 in., diam. 10¾ in. Bought (Soulages Coll.), 20*l.*

One of the later and leſs careful examples, and which it is difficult to aſſign to either fabrique with preciſion. By compariſon with No. 507, the inferiority of workmanſhip will be ſeen.

530. '65.

FLASK-SHAPED Ewer. "*Meſciroba.*" Luſtred ware. "*Majolica.*" The monogram I . H . S, and vertical compartments with floral ornaments, &c. in yellow luſtre, outlined and ſhaded with blue on white ground. Italian. (Diruta or Gubbio?) About 1510–20. H. 7⅝ in., W. 4 in. Bought (Soulages Coll.), 5*l.*

One of thoſe pieces difficult to aſcribe with certainty to the Gubbio or the Diruta works. We incline to the latter, though with ſome doubt.

246. '53.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a female portrait in profile, with branch of a flowering ſhrub. Border of rays alternately with flowers. Blue outline, filled in with yellow luſtre. Reverſe, concentric lines of luſtre. Italian. (Diruta?) About 1510–20. Diam. 9 in. Bought, 1*l.* 13*s.* 6*d.*

A fair average example of the Diruta (?) wares of the early part of the 16th century. The glaze is even and good, of a ſomewhat creamy colour, the luſtre is of a braſſy yellow with a ſlight pearly effect, perhaps owing to the action of the atmoſphere; the outlines are coarſely painted in blue.

1656. '53.

CIRCULAR Diſh. "*Bacile.*" Luſtred ware. "*Majolica.*" A figure of Liberty holding a heart in the right and a cornucopia in the left hand. Behind her is a ſcroll, on which is the inſcription "NON . BENE . PRO . TOTO . LIBERTAS . VENDITUR . AURO . FINIS." Border divided in compartments "a quartiere," alternately of ſcale-work and foliated ornament. Deſign in yellow luſtre on indigo blue ground. Reverſe, yellow glaze. Italian. (Diruta?) About 1520. Diam. 16½ in. Bought, *3l. 6s.*

Golden luſtre of a pearly hue, the deſign coarſely outlined in dark muddy blue; it is one of the later productions in the ſtyle of the earlier bacili, and probably made at Diruta. The inſcription on the ſcroll alludes in all probability to ſome political or local occurrence of the time.

514. '65.

VASE, amphora ſhape, two-handled. Luſtred ware. "*Majolica.*" Scroll foliage, gadroons, &c., in yellow luſtre, outlined and ſhaded in blue on white ground. Italian (Diruta or Gubbio). About 1510–20. H. 9¼ in., W. 8 in. Bought, (Soulages Coll.), *6l.*

The vaſe No. 513, of ſimilar form, would appear to be of an earlier date; the looſer ſtyle of outline and general effect of the preſent piece differs conſiderably therefrom, and the luſtre is more feeble. This may ariſe from the accident of firing, but its general character approaches more to that of the Diruta wares, to which we are inclined to aſcribe it. The nice differences between theſe various varieties of the early luſtred wares, on the ſubject of which we have ſo little evidence, renders it extremely difficult to draw the line, and aſcribe one or other of the leſs clearly marked ſpecimens to this or that manufactory. It is only by the compariſon of very many pieces that an approximate judgment can be arrived at.

4623. '58.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" In the centre a cartouche, with the word AVE. Border of leaf-ſhaped compartments, each bearing a flower; and concentric rings, outlined blue, luſtred yellow. Italian (Diruta). About 1520. Diam. 9 in. Bought, 4*l.*

A piece of inferior quality, but which, from the braſſy luſtre and dark blue outlines, may with conſiderable probability be aſcribed to the Diruta works.

1725. '55.

PLATE. "*Tondino.*" Luſtred ware. "*Majolica.*" At the bottom of the ſunk centre a ſhield of arms. On the border are four medallions of leafage, with foliated ſcroll work between. The whole outlined and ſhaded in blue, ſome leaves filled in with green, and luſtred in ruby and gold. Reverſe, concentric lines of yellow luſtre. Italian. (Diruta or Gubbio?) About 1525. Diam. 10¼ in. Bought (Bernal Coll.), 16*l.*

The bearings are, barry, argent, or, and azure, on a chief or, a boar paſſant azure, belted argent, ſmelling at an acorn.

The luſtre colours have not taken their greateſt brilliancy in the firing, and have a character different from that of the Gubbio ware, more approaching to that produced at Diruta, although the ruby luſtre rarely occurs. The general deſign of the plate is evidently copied from a Gubbio model.

8953. '63.

PLATE. With deep centre. "*Tondino.*" Luſtred ware. "*Majolica.*" On a central medallion a cupid frightened at a ſkull; the border of palmette ſcroll pattern, with cherub

heads on deep blue ground, luſtred in gold and ruby. Reverſe, plain. Italian (Diruta). About 1530. Diam. 10¾ in. Bought (Soulages Coll.), 15*l.*

Inferior in drawing, colour, and luſtre, this plate is extremely intereſting as being, in all probability, made and painted at the Diruta fabrique, after the pattern and manner of the well-known productions of M° Giorgio's works at Gubbio. It is indeed a more uncommon example than the originals from which it was copied, and ſerves to prove the relative inferiority of the Diruta wares.

1005. '53.

EWER. "*Meſciroba.*" Luſtred ware. "*Majolica.*" Foliated ſcroll work ornament with blue flowers and outline, filled in with gold luſtre on a white ground; handle, lip, and ſtem of foot gold luſtre. Italian (Diruta). About 1530. H. 8⅜ in., diam. 6 in. Bought (Bandinel Coll.).

A later production of an earlier type and ſtyle. The luſtre is brilliant, and has ſomething of that braſſy effect on the work known to have been produced at the Diruta fabrique. The execution is coarſe.

8931. '63.

PLATE. "*Fruttiera.*" Luſtred ware. "*Majolica.*" Hercules and the Nemean lion; in blue and green on a whitiſh ground, the whole luſtred with yellow and ſparingly touched with ruby. Reverſe, concentric lines in yellow luſtre. Italian (Diruta). About 1535. Diam. 10 in. Bought (Soulages Coll.), 20*l.*

Mr. J. C. Robinſon, in the Catalogue of the Soulages Collection, remarks: "This piece is enriched with a pale yellow luſtre, and is likewiſe very ſparingly touched with ruby, which is of uncommon occurrence on the Deruta wares. It may be obſerved that the gold luſtre of the Deruta fabrique may generally be recogniſed by its peculiar pale yellow braſſy reflet; the browniſh dirty tint of the enamel glaze, its comparative

opacity, and the hard decisive style of outline painting always in bright blue (the nude usually shaded with the same colour), are likewise distinctive marks of this ware."

The drawing is in a loose and careless style, and the predominance of blue and green colours is remarkable. It does not quite agree in manner with the signed works of this fabrique, and cannot with any degree of certainty be ascribed to "El Frate," who painted some of them.

8943. '63.

SMALL Tazza. "*Fruttiera.*" Embossed and lustred ware. "*Majolica.*" In the centre an acanthus leaf and scroll foliage outlined and shaded in blue and lustred in gold; the border of raised ovals and pellets, lustred. Reverse, rude lustre scrolls and the initial D. Italian. (Diruta or Gubbio?) About 1530. Diam. 8 in. Bought (Soulages Coll.), 6*l.*

The tone of colour and lustre, and the general character of this piece, has great affinity with that numbered 8961, the signature on which is an N or a V, with a paraphe, and which may (with less doubt), be ascribed to the Gubbio fabrique. The scrolls at the back of the present example are of, or in imitation of, Gubbio. On the other hand, it has considerable resemblance in manner to No. 1725, which approaches very nearly to known examples from the Diruta furnaces; moreover, the medallions on the border of that piece are of

similar design to the central medallion on this. The letter D, though the initial for Diruta, is not a sure mark of the fabrique; we incline however, always with some hesitation, to ascribe this piece to the later period of that manufactory, and if so, executed in imitation of the Gubbio wares, perhaps by an artist from that pottery.

1804. '55.

PLATE. "*Fruttiera.*" Emboſſed and luſtred ware. "*Majolica.*" In the centre, Sol in his chariot; border of cupids, ſea horſes, dolphins, &c. in relief; luſtred yellow on a blue ground. Reverſe, concentric circles of yellow luſtre. Italian. (Diruta?) About 1540. Diam. 11 in. Bought (Bernal Coll.), 20*l.*

It is uncertain whether this be of the Diruta or of the Gubbio wares. The pieces 8948, 9, which are reaſonably aſſignable to M° Preſtino, have great general reſemblance to the preſent piece, though not without ſome difference. No ſigned piece of ſimilar character is known.

6659. '60.

PLATEAU. Circular. Luſtred ware. "*Majolica.*" On the raiſed medallion centre, a helmeted head in profile, on dark blue ground. The hollow of the plate covered with foliated interlacings, on white ground. Border of foliated ſcrolls, deeply ſhaded in blue. Italian (Diruta). About 1550. Diam. 12$\frac{3}{4}$ in. Bought, 7*l.*

Probably of the Diruta fabrique. The outlines ſomewhat coarſe and careleſs, and of a muddy blue tint, the luſtre colours pale and weak. The head may poſſibly be intended for that of Minerva. The early form is here ſtill retained.

6665. '60.

DISH. "*Bacile.*" Luſtred ware. "*Majolica.*" A man waſhing the head of an aſs ſeated in a chair, on which is the inſcription "Chi lava il capo a l'aſino. Se perd . o . 1556 . " Border in alternate compartments of ſcale work and foliage "a quartiere;" blue outline and ſhading filled in with luſtre

colour. Reverſe, yellow glaze. Italian (Diruta). Diam. 15¼ in. Bought, 2*l.* 10*s.*

This is a remarkable ſpecimen. Although having the form and general appearance of the early mezza majolica bacili of the latter end of 15th and early 16th centuries, which Paſeri aſcribes to the manufactory of Peſaro, there can be little doubt, and the date upon the piece affirms, that it is a late imitation of the earlier ſtyle. The border is directly copied from one of the early bacili. The ſubject of the centre, coarſely, but boldly outlined, is no doubt a caricature alluſive to ſome hiſtorical occurrence of the period and neighbourhood. The luſtre colours are weak, as in the caſe on No. 4381, ſhowing a period of declining art. The date 1556 is an important record. It is aſſigned, always with ſome doubt, to the Diruta fabrique.

PAINTED.

1568. '55.

ASE or Ewer. "*Mezzina.*" In front is a wreath upheld by two angels, forming a medallion, filled by a compoſition repreſenting a platform drawn over the ſea by dolphins, ridden and guided by "*Amorini:*" a Cupid, in the act of ſhooting, ſtands upon a pedeſtal in the centre, others, blowing trumpets, are behind. The reſt of the ground is filled by a diapering of flowers. The whole painted in blue and manganeſe, heightened by yellow. Italian. (Diruta or Siena?) 1480–1500. H. 15 in., diam. 11¼ in. Bought, 12*l.*

An ancient and intereſting jug. The hard thick outline and crude drawing, the deſign of the ſubject, and the elaborate diapering, point to an early period. The general ornamentation is well contrived, a border of diaper work returning round the lip, while the handle is covered by a plant ſpringing from a ewer of oriental form. It is difficult to fix its origin. The cold grey blue, heightened with yellow, connect it with the wares of Diruta. On the other hand the general character of the

deſign agrees ſomewhat with the Sieneſe School. It is probably anterior to 1500, although the glaze ſeems to be ſtanniferous.

2541. '56.

CIRCULAR Diſh. "*Bacile.*" The Virgin ſeated on a low wall; in the air, on her right, floats an angel holding a branch of lily, while another on her left holds an olive branch. Border of ſcroll foliage and fruit on orange ground, divided by four medallions; two of chequer work, and on each of the others the letters M G, ſurmounted by an orb with croſs. Reverſe, the plain red clay. Italian. (Diruta?) About 1500. Diam. 16 in. Bought, 2*l.*

The letters, or monogram, on the medallions of the border have been in this inſtance, as in the caſe of No. 2756, and of a piece in the Louvre, the cauſe of ſome confuſion, they having been, oddly enough, miſtaken for the ſignature of Maeſtro Giorgio, with whoſe works this piece has no affinity. Theſe initials, ſurmounted by the orb and croſs, are thoſe of the "Mater Glorioſa" repreſented on the piece. It would ſeem to have been executed by a hand unuſed to the *technique* of pottery painting, but whoſe manner had been formed in the ſchool of Perugino; this is particularly evident in the figures of the angels. It is an exceptional and intereſting piece, and may perhaps be aſcribed to Diruta. It appears to be whitened by a "ſlip" or "engobe," and not by the ſtanniferous glaze.

4608. '58.

DEEP Plate. "*Tondino.*" Decoration in blue, heightened with yellow. In the centre Cupid blindfolded, and ſhooting an arrow from a bow. The hollow painted with ſcale work; the border, with groteſques, ſtags, armour, dolphins, &c. on dark blue ground. Reverſe, plain. Italian (Diruta). About 1525. Diam. 9¼ in. Bought, 2*l.*

The general ſtyle of this piece is ſomewhat ſimilar to the Gubbio "amatoria" plates. It is in parts heightened with bright yellow, to

imitate the effect of the golden luſtre colour. The blue pigment is ſomewhat like that uſed at Caffaggiolo. Companion plate to No. 4609.

4609. '58.

DEEP Plate. "*Tondino.*" In the centre, Cupid blindfolded, and ſhooting an arrow from a bow. The hollow decorated with ſcale work; the border "a groteſche," with ſtags, armour, dolphins, &c., outlined in blue, heightened with yellow and green, on a dark blue ground. Reverſe, plain. Italian (Diruta). About 1525. Diam. 9¼ in. Bought, 2*l.*

The companion plate to No. 4608, by the ſame hand and of ſimilar deſign and colour.

8819. '63.

TAZZA or "*Fruttiera.*" Groteſque ornament "a candeliere," on blue ground; in the centre a ſphinx ſeated on a tablet, on which are the letters · S · P · Q · R · ſurrounded by ſcroll foliage, cornucopias, maſks, and military trophies. Reverſe, plain. Italian (Diruta). About 1530. Diam. 9 in. Bought (Soulages Coll.), 15*l.*

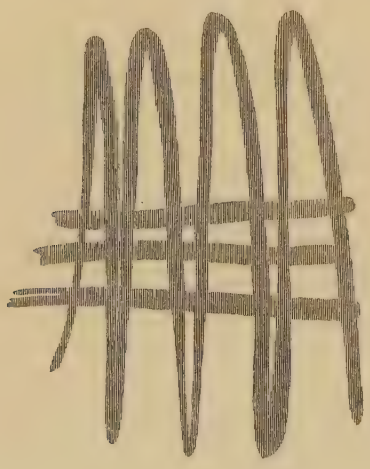
Mr. J. C. Robinſon remarks, "The dry preciſe ſtyle of execution, and the predominance of crude blue and yellow in the colour of the piece, indicate Deruta as the place of manufacture; the enamel glaze has likewiſe the ſame dull greyiſh tint and opacity which characteriſe many of the ſigned pieces of that fabric." Though pale in colour, it is an excellent example of its claſs.

1432. '56.

PLATEAU. On the raiſed centre a female portrait in profile, inſcribed "Lorenza Bella," ſurrounded by a double border of foliated ſcroll work (*rabeſche*), ſeparated by

concentric lines of green and blue; reverſe, petals encircling the mark in blue. Italian. (Diruta?) About 1530. Diam. 13⅛ in. Bought, 5*l.* 5*s.*

This piece is executed in the manner and form of the well-known Gubbio or Peſaro plateaux of luſtred ware, ſome of which were alſo probably made at Diruta. We ſhould, however, be inclined to aſcribe this to a later period. The ſimilarity of the ornament on the reverſe, and the coincidence in the quality of colours on this and on No. 4378, would lead to the inference that they are certainly of the ſame "botega" if not by the ſame hand. A ſimilar mark or central ornament occurs on a piece in the Britiſh Muſeum. (See Mark No. 2.)



4552. '57.

DEEP Plate. "*Tondino.*" Painted in rayed compartments, "a quartiere," on orange, yellow, and white ground. with ſcale work, foliated ornament, and ſtripes of blue; in the centre, a ſtar or roſette in blue, on varied ground. Reverſe divided as a flower into petals by blue lines. Italian. (Diruta?) About 1540. Diam. 8½ in. Bought, 1*l.* 10*s.*

The decoration of the reverſe agrees with that on Nos. 1432 and and 4378. They are all coarſely painted and may probably be of the Diruta works, although we aſcribe them thereto with ſome heſitation.

1573. '55.

PLATE. "*Tondino.*" The Rape of Proſerpine. In blue, heightened with yellow, on the white ground; reverſe inſcribed "De pluton e Proſerpina in diſparte . 1546." Italian (Diruta). Diam. 11¼ in. Bought, 1*l.* 12*s.*

Of haſty work, not without ſome merit, but inferior to the contemporary productions of the Urbino fabriques. The tone of blue is characteriſtic of Diruta.

4400. '57.

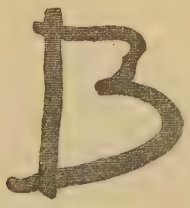
TAZZA Plate or "*Fruttiera.*" On a white ground, in the central medallion of ſcale work, with twiſt border, is a label, heightened with yellow, and bearing the word CHAMILLA, in blue. An inner zone of petals in white, "bianco ſopra bianco," is bordered by concentric lines and diamond work in blue; reverſe, a waved edging of blue; Italian (Diruta). About 1530. Diam. 8½ in. Bought, 4*l.* 10*s.*

The ſame method of heightening by the uſe of a clear yellow colour on the label connects this with No. 4608, and other pieces aſcribed to this fabrique. The ornament behind is another connecting link.

2605. '56.

PLATEAU. On the raiſed medallion centre grounded in dark blue is a trophy of books; the reſt divided "a quartiere" by orange, green, and blue ſtripes; ſcale work, alternating with ſcroll foliage in blue and orange on the white ground; border of leafage, ſhaded blue and relieved with green. Reverſe, croſſed lines and leaves in blue, and the letter B. Italian (Diruta). About 1520–30. Diam. 13¼ in. Bought, 2*l.* 16*s.*

After the pattern of the early luſtred wares of Peſaro and Diruta, to which latter fabrique, from the general character of the piece, and the ornamentation of the reverſe, we have little heſitation in aſcribing it.



1801. '55.

PILGRIM'S Bottle. With three handles for ſuſpenſion on each ſide. The blue ground covered with groteſques in white, outlined and ſhaded with blue. On each front is a ſhield of arms bearing, azure, a lion rampant, or, langued, and holding a roſe or fruit, gules. Italian (Diruta). About 1530. H. 11¾ in., diam. 9 in. Bought (Bernal coll.), *6l.* 10*s.*

An unuſual piece, heavily coloured in dull blue, and probably by the ſame hand as the plate No. 1675. The ſhield of arms may be of a branch of the Sforza family, the lion on which is crowned and holds a quince with leaves on the ſtalk.

1675. '55.

PLATE. "*Tondino.*" In the centre Cupid riding a galloping horſe and holding a pennon; border of groteſques, dolphins, &c., with a medallion of a claſſical laureated buſt, the whole outlined and ſhaded blue on a darker blue ground. Reverſe, radiated petals outlined in blue. Italian (Diruta). About 1530. Diam. 8⅞ in. Bought.

Two plates by the ſame hand are in Mr. Henderſon's collection. They are all of the beſt period, and by one of the moſt able artiſts of the Diruta fabrique; the drawing of the groteſques is ſure and vigorous.

The ſame artiſt's work is ſeen occaſionally heightened with a braſſy luſtre of great brilliancy; the fine plate referred to as belonging to M. Baſilewſki and figured by Delange may be his work.

1571. '56.

CIRCULAR Diſh. "*Bacino.*" In the centre a dance of cupids, after the engraving by Marc Antonio. Border of groteſques on dark blue ground. The whole is outlined with blue, ſhaded with griſaille, and relieved with yellow and green on the leafage, &c. Reverſe, coarſe white glaze. Italian. (Diruta?) About 1520–30. Diam. 15⅜ in. Bought, 12*l.* (See *engraving.*)

We have little heſitation in aſcribing this fine plate to the Diruta fabrique, and to the ſame artiſt who painted the pilgrim's bottle, No. 1801.

A compariſon of the two pieces will ſhow a great ſimilarity in the handling and in the ornamentation; the form and character of the foliated maſks are very ſimilar and the tone of colours, the dull blue, the green and the yellow, uſed in a manner ſimilar to that which is obſervable upon pieces which we believe to be of Diruta.

The drawing is free, but not of a high order.

An original drawing of this ſubject by Pordenone is in the muſeum of the Uffizii at Florence.

On the reverſe of this piece is ſcratched in the hard baked clay, A ARZZO 1514 (?), which may read "Arezzo 1514;" it is, however, a ſubſequent addition which may have been made at any period, and upon which no authority can be grounded.

4378. '57.

PLATE. "*Tagliere.*" Deſign "a candeliere," the ſurface entirely covered with a compoſition of groteſque birds, foliage, maſk, &c., outlined with blue on a ground varied of

CIRCULAR DISH.

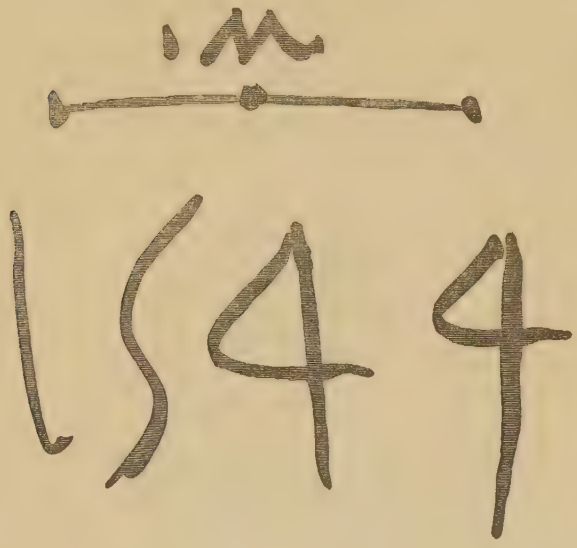
DANCE OF CUPIDS, AFTER MARC ANTONIO.

Diruta (?), *about* 1520–30.

(1571. '55.)

blue, green, and yellow; reverſe, monogram and date, 1544. Italian. (Diruta?) Diam. 12¼ in. Bought, 5*l.*

This piece is probably by the ſame hand as No. 4552, and of the Diruta fabrique. The mark and date render it noteworthy; the ſtyle of drawing, haſty but vigorous, and the tone of colouring are recogniſable upon a conſiderable number of pieces.



178. '53.

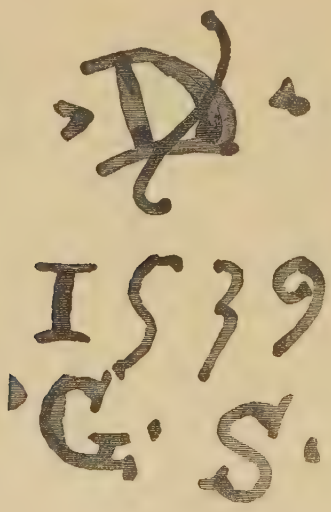
PLATE. "*Tondino.*" The Metamorphoſis of Actæon. Inſcribed on the reverſe, "Il miſer ateon conuerſo i ceruo 1538." Italian (Diruta). Diam. 9¾ in. Bought. (Bandinel Coll.)

An inſtance of the extreme coarſeneſs of the painting at ſome boteghe; pieces by this diſtinguiſhed artiſt are in the Britiſh Muſeum, and but for the early date, they might be claſſed among works of the decline.

4342. '57.

TAZZA Plate. "*Fruttiera.*" A lover and his miſtreſs ſeated under a tree; Cupid hovering in the air above; in the background the ſea with ſhips. Reverſe, ornamented with ſprays of foliage, and the mark and date in blue colour. Italian (Diruta). Dated 1539. Diam. 9¼ in. Bought, 3*l.* 5*s.*

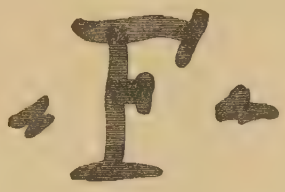
The mark and date, not the beauty of this piece, render it intereſting, as in the caſe of No. 178, perhaps by the ſame hand. A piece, alſo of inferior execution, in the poſſeſſion of Mrs. Bury Palliſer, has the ſame mark of the D with a paraphe.



4383. '57.

PLATE. "*Tagliere.*" In the centre an eſcutcheon of arms; border of coarſely painted trophies in griſaille, heightened with yellow on blue ground. Reverſe, the mark. Italian. (Diruta?) About 1560. Diam. 9 in. Bought, 2*l.*

A coarſe late piece, intereſting only for the mark. It is in the manner of numerous pieces of the Caſtel Durante ware, but inferior in colour and in glaze.



7144. '60.

DISH or Plateau. Juno praying Æolus to ſend contrary winds againſt Æneas; ſurrounded by the inſcription, "Æoliam . Exorant . Furiæ . Iunonis . Inieua . Et . Deploratum . Sectantur In Æneve Troiam. Fecit in Tera Dirute." Wide border of ſcroll work with cupids, birds, &c. on yellow ground. Reverſe, plain. Italian (Diruta). About 1650. Diam. 19½ in. Bought, 1*l.* 8*s.*

The indication of the "fabrique" is the only intereſting matter connected with this very ugly ſpecimen of the decadence of the art.

7155. '56.

TAZZA or "*Fruttiera.*" White ground with ornament in compartments, blue lined and touched with yellow; in the centre a butterfly in the ſame colours. Reverſe, blue

lines and a mark. Italian. (Diruta?) About 1560. Diam. 8¾ in. Bought, 1*l.*

A piece by the same hand and of the same service as No. 3032.

3032. '55.

PLATE. "*Tondino.*" White ground; border in blue "a quartiere," divided by bands of foliation, between which are panels filled with flowers, and angular edging touched with orange, green, and yellow; in the centre a device of three hillocks surmounted by flames and surrounded by a wreath of fruit. Italian. (Diruta?) About 1560. Diam. 11 in. Bought, 2*l.* 10*s.*

It is difficult to assign correctly a piece of this character, which has affinities with the wares of various places. The design is elegant and effective, although the quality of the work is not of a high order. No. 7155 having a mark is of the same service.

BAGNOREA.

(*Bagnolo or Bagnara.*)

NO mention is made of a fabrique at this ſpot by any of the writers on the ſubject, but it becomes a queſtion whether one of conſiderable merit did not exiſt there, and perhaps under the direction of Franceſco Durantino. The works of that able artiſt have always been claſſed among the productions of Urbino, nor have we ventured to ſeparate them from that group; but we think it probable that at ſome period of his life he was the "Maeſtro" of a pottery at Bagnara, and it is not unlikely that the pieces recogniſed as his were painted there. We ground this opinion on the inſcription of the oval ciſtern in the Narford Collection, which reads, "*Franceſco Duraññ̃o, Vaſaro. A mõte Bagnolo & Peroſcia* 1553," and which appears to us ſtrong evidence that he was then the proprietor of a *botega* at that ſpot. The companion ciſtern is in this Muſeum. On the other hand, we have no record of a piece ſigned by him as being painted in Urbino. This "*Mõte Bagnolo*" is probably the ſame as the Bagnara of the preſent day, a ſmall *caſtello* or village, to the left of the road leading from Perugia to Città della Pieve. In further evidence of the exiſtence of a pottery at this place at a later period, we have in the Muſeum a large circular diſh (No. 2432) inſcribed at the back, "*Io Silveſtro Dagli Otrinci Da Deruta. Fatto in Bagniorea* 1691."

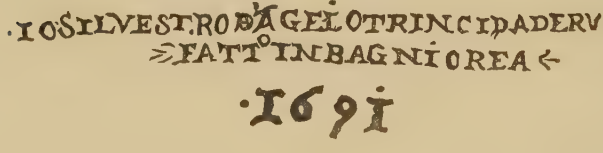
To avoid inconvenience we have allowed the works of Franceſco Durantino to remain among the Urbino wares, to which the reader is referred; the laſt-named piece is catalogued under this heading.

CATALOGUE.

2432. '56.

CIRCULAR Diſh. "*Tagliere.*" The Virgin with the young Saviour and St. Ann viſited by St. Praxades (?), who carries the ſponge upon his ſtaff; beneath is inſcribed, "IO SILVESTRO DAGEI . OTRINCI . DA . DERUTA . FATTO IN BAGNIOREA 1691." Reverſe, plain. Italian. (Diruta ?) Bought, 3*l.* 4*s.*

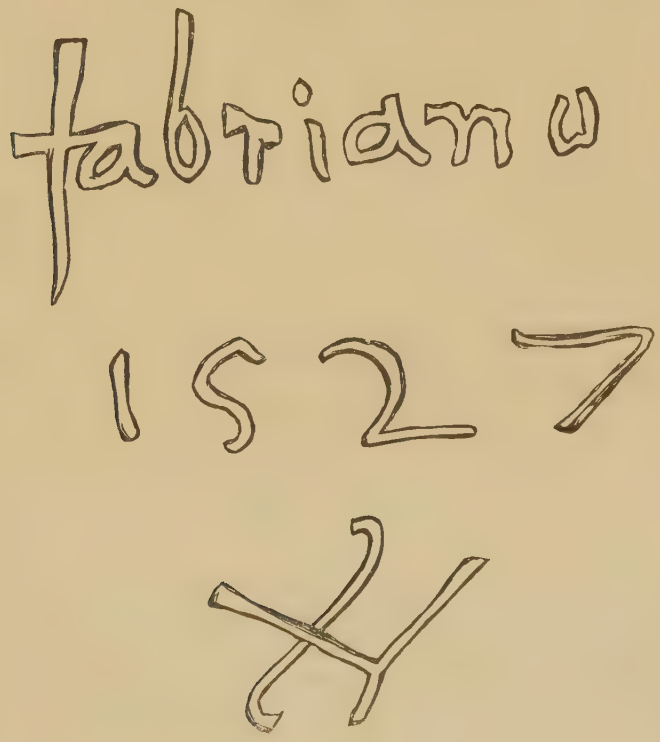
A coarſe, late piece, but intereſting from the inſcription, which ſhows that it was painted in Bagnorea.



FABRIANO.

THE diſcovery within the laſt few years of a fine work, ſigned with the artiſt's monogram, the date 1527, and the place at which it was painted, is all we know of the exiſtence of a "botega" at Fabriano. There can be little doubt that many ſuch local and individual furnaces exiſted during the ſixteenth century, under the direction of ceramic artiſts, in many inſtances an emigrant from one of the more important centres, and encouraged

to ſet up for himſelf at another city by the patronage of the leading families. This plate, which has for ſubject the "Madonna della Scala," after Marc Antonio's engraving from Raffaelle, is cleverly painted, and on the reverſe is the inſcription, of which we give a facſimile. It was exhibited by M. Spitzer, of Paris, at the "Expoſition Univerſelle," was purchaſed from him by Signor Alſſ°. Caſtellani, and ſubſequently ſold by public auction at Chriſtie's on the 12th May 1871 for 114*l.*;



M. Baſilewſki being the purchaſer. Another example by the ſame hand, and with the ſame ſubject, but without ſignature, was ſold at the ſame ſale.

In the Muſeum of Economic Geology is a plate of the ſame botega, having for ſubject the Rape of Proſerpine, ſurrounding a cupid centre. It is painted in *griſaille*, the ſky warmed with touches of yellow, and ably executed. This fabrique not being then known, it was aſcribed to that of Urbino, but the monogram on the reverſe, exactly correſponding

with that on the ſigned Fabriano piece, proves it to be of the ſame origin. We alſo give this mark in fac-ſimile.

The tazza No. 7145. '60, in the South Kenſington Muſeum, on which there is a curious monogram, and which we have doubtingly claſſed among the Caſtel Durante wares (p. 313), may poſſibly be a work of this fabrique.

There may alſo be ſome connexion between the mark of this fabrique and thoſe upon the pieces Nos. 4078, 3030, 2595, doubtingly aſſigned to Peſaro, at pages 169 to 171.

FOLIGNO.

WE have no means of recogniſing the pieces made at this fabrique, which is only known to have exiſted from the ſtatement in Piccolpaſſo's MS., that the "terra di Vicenza" was there made uſe of, doubtleſs as a ſlip; he alſo gives a drawing of a mill uſed at that place for grinding the colours, and ſome receipts for their compoſition.

SPELLO.

OF the pottery of this place we know nothing. Piccolpaſſo mentions the locality in connexion with a finer quality of light-coloured earth from its neighbourhood.

LA FRATTA.

BETWEEN Perugia and Città di Caſtello is ſuppoſed by ſome writers to be the locality at which the *Sgraffiati* or inciſed wares were produced, all of which they have indiſcriminately aſſigned to that place. The reaſon for this aſſumption was baſed mainly on the fact that a *ſcaldino* (No. 4267. '57) of red glazed ware, and not inciſed, but the recent workmanſhip of the neighbourhood of La Fratta, was purchaſed there by Mr. J. C. Robinſon.

We have claſſified the *Sgraffiati* wares in a ſeparate ſection. (Page 72.)

CATALOGUE.

4267. '57.

FIRE Pot. "*Scaldino.*" Baſket-ſhaped, with bucket handle; in red glazed earthenware. Modern Italian (La Fratta, near Perugia). H. 10½ in. diam. 7½ in. Bought, 6*l.*

Ornamented with maſks, terminal figures, flowers, tendrils, &c. in high relief, formed in moulds or by the hand, and attached to the ſurface. The clay is of dark red colour, covered with an iron red glaze, daſhed with black on the inſide of the piece. This is an unuſually ornate example of the *ſcaldino* ſo univerſally uſed throughout Italy. Very elaborate ones may be purchaſed at Florence of ſimilar colour to this example, but rarely in ſuch artiſtic taſte.

4353. '57.

PLATEAU. Brown glazed earthenware; ornamented in relief with ſcroll foliage and groteſque figures; in the centre medallion a ſhield of arms with coronet; outer border of

double fleurs-de-lis and leaf ornament. Italian. (La Fratta, near Perugia ?) 17th century. Diam. 14½ in. Bought, 8*l.*

This may probably be of the ſame origin as the *ſcaldino* No. 4267, but of earlier date. It is, however, difficult to aſſign with accuracy; the red and black glazed wares of Montelupo and of Caſtel Durante are of like nature, but the preſent example differs in being more highly fired, and leſs richly glazed.

VITERBO.

THIS pottery is not recorded by any writer, but an inferior work in this Muſeum is inſcribed with the name of the city, and with that of DIOMEO, who was perhaps the painter of the piece in 1544. Two other examples are with ſome doubt referred to the ſame locality.

CATALOGUE.

2431. '56.

PLATEAU. "*Bacile.*" The metamorphoſis of Actæon; wide border, grounded blue, bearing trophies in white, outlined with blue and ſhaded with orange; among them is the half figure of a youth holding a ſcroll inſcribed I . VITERBO . DIOMEO . 1544. Reverſe, rude ſcrolls in blue. Italian (Viterbo). Diam. 17½ in. Bought, 3*l.* 4*s.*

A coarſe inferior piece, rudely coloured and ill-drawn, but intereſting as being made in Viterbo in 1544, by one "Diomeo" (? Diomed) at a time when Orazio Fontana was producing the fine pieces of the Urbino fabrique. Unlike the notable maſters of Faenza and Caffaggiolo, this poor man has recorded his name for our enlightenment, while they are

known only by their good works. There is ſome reſemblance to the manner of the later pieces of Diruta.

7538. '61.

WINE Cooler. Twelve-ſided, with two ſcroll handles, and foot formed of moulded ſupporting maſks and baſe. In the interior is a circular medallion ſurrounded by "ſopra bianco" work, and painted in griſaille with a group of river gods, &c. The ſides are diapered with white roſettes and leafage on a bright blue ground, between interlacings heightened with a greeniſh grey colour; on the exterior, the ſides are diapered with roſettes and foliated ſcrolls in blue on the white ground, above which is an egg-and-anchor, and beneath a cavetto and bead moulding modelled in relief and, as are alſo the maſks, relieved with the ſame grey green. The baſe and handles are dark blue. Italian. (Viterbo?) About 1540. H. 9 in., diam. 16 in. Bought, 18*l.* 18*s.*

This is a boldly formed and very unuſual piece; the diapering of the interior ſides has a pleaſing effect, but the cold grey green is by no

means a happy tone of colour and looks as though the pigment had failed in the firing. Indeed it was ſuppoſed to be a grounding for the luſtre colours, and thought to be a half finiſhed piece, ready to receive the metallic "reflet" at Gubbio or Diruta. It is aſcribed to Viterbo with conſiderable doubt.

1771. '55.

PLATEAU. Subject unknown; painted in colour. Two horſemen iſſuing from a gateway meet two men on foot, one carrying a child, the other armed, and leaning on a lance. Border of groteſques in griſaille on blue, and inner border of "bianco ſopra bianco." Italian. (Viterbo or Diruta?) About 1540. Diam. 16¼ in. Bought (Bernal Coll.), 11*l.* 0*s.* 6*d.*

The ſubject is painted in a crude colouring, the black pigment uſed on the ſtem of the tree and on one of the horſes being exceſſive in quantity and in effect, it having run in the firing.

LORETO

IS named in connexion with the ſet of Spezieria vaſes, of the fabrique of Orazio Fontana, which were preſented to the ſhrine of Our Lady of Loreto by Franceſco Maria II., the laſt Duke of Urbino, on his abdication in favour of the Holy See. They are deſcribed in our notice on Urbino. It was the habit to collect the duſt gathered from the walls of the Santa Caſa, and the dreſs of the Virgin, which being mixed in ſmall quantities with the potter's clay, cups or bowls were formed, and painted with figures of the Virgin and Child, generally on a yellow ground. Theſe cups were inſcribed outſide CON · POL · DI · S · CASA (with the duſt of the Holy Houſe). Occaſionally, but leſs frequently, ſome of the holy water from the ſhrine was ſprinkled on the duſt, thereby to impart a ſtill greater ſanctity. A cup ſo made is in the writer's collection, and is inſcribed CON · POL · ET · AQVA · DI · S · CASA (with duſt and water of the Holy Houſe). Theſe cups were probably preſented as marks of favour to pilgrims who had viſited, and probably enriched the ſanctuary.

Signor Giuſeppe Raffaelli believes that they were made at Caſtel Durante, for the eſtabliſhment at Loreto. The ſeal of the convent was affixed to them, in red wax.

ROME.

HITHERTO we have no publiſhed record of the former exiſtence of a manufactory of artiſtic enamelled pottery in the Eternal City, that great centre to which by her affluence and power at various periods of hiſtory, artiſts and objects of art have been drawn from their native countries. We have no aſſurance that purely native Roman art ever attained to any very high degree of excellence. The Etruſcans and the Greeks in Pagan times, the Byzantine ſchool of the Middle Ages, and at the period of the *renaiſſance* the great Tuſcan and Venetian artiſts worked in Rome upon thoſe monuments of genius of which ſhe is ſo juſtly proud; but they are poſſeſſions, rather than native productions, and it would appear that even in ſo comparatively ſmall a branch of artiſtic manufacture ſhe was indebted to a native of Caſtel Durante for the eſtabliſhment of a fabrique of majolica. Had there been pre-exiſting furnaces, producing wares of artiſtic merit, it would hardly have been worth while for M° Diomede on the fall of the dukedom of Urbino, to bring his art to Rome. There is no notice of any pieces of this ware inſcribed as having been made at Rome until the year 1600, when we find on two oviform pharmacy vaſes of good outline, having each a pair of double ſerpent handles and a domed cover, ſurmounted by a knob, the following inſcriptions written on oval labels. (See Marks No. 1, 2.) On one vaſe "Fatto in botega de M. Diomede Durante in Roma," and on the other "Fatto in Roma da Gio. Pavlo Savino M.D.C."[1] Theſe vaſes are decorated on one ſide with groteſques ably ſketched in yellow, greyiſh blue, and orange colours on a white enamel ground of conſiderable purity; on the other, a leafage diaper in the ſame tone of blue covers the like ground. On one only, immediately above the inſcribed oval, the head of a buffalo is

[1] The family name *Savino* occurs among thoſe recorded as ceramic artiſts of Caſtel Durante. Raffaelli, Op. Cit. p. 109.

painted in dark blue, approaching to black, and may refer to the locality of the "botega," poſſibly in the vicinity of the Via or Palazzo del Bufalo. Theſe vaſes were for many years in the poſſeſſion of the Gaetani family, and were purchaſed by the writer during his ſojourn at Rome in the early part of 1870. The ſtyle of execution is in the manner of the Urbino groteſque decoration of the Fontana fabrique, but has not that delicacy, combined with artiſtic freedom and naïveté, ſo remarkable in the productions attributed to Camillo Fontana, and other cotemporary artiſts working ſome 50 years before; in certain reſpects they have affinity to the work of M. Gironimo of Urbino. (Vide No. 4354, &c.)

Delange in the "Recueil" ſtates (p. 32): "*Sur deux grands plats que nous avons vus à Rome, que, nous croyons, appartiennent à M. Larderelle, et décorés d'un grand ſujet au milieu, entouré d'une bordure de groteſques dans le ſtyle d'Urbino, on lit ſur l'un.* '*Fato in bottega de Diomede Durante in Roma.*' *Sur l'autre* '*Gio Paolo Savino fato in Roma M D C.*'" Unleſs M. Delange's memory was ſomewhat at fault, and he has noted theſe inſcriptions as on "*deux grands plats*," inſtead of the vaſes under conſideration, thoſe diſhes muſt be other examples by the ſame hand, and of the ſame year. The ſlight difference of wording in the inſcription on the ſecond, from that on one of the vaſes, would, if correctly copied, confirm the ſtatement that they are from other pieces.

The next example is a large circular diſh in the poſſeſſion of Mrs. Lockwood, long reſident at Rome, the central medallion ſubject on which is the Temptation of Eve; this is ſurrounded by a border of groteſques in the Urbino ſtyle, on white ground, among which occurs an oval label (Mark No. 3) inſcribed ALMA ROMA, 1623.

Nearly a quarter of a century later in date, this piece ſhows a proportionate degree of artiſtic decadence, but we recogniſe the ſame claſs of pigments ſimilarly applied, the yellow ſomewhat more pronounced, and a browner ſhade of orange, but have no heſitation in aſcribing the piece to the ſame "botega."

Numerous examples of ſimilar general character, but inferior execution, are frequently to be met with in the ſhops at Rome, and prove the production to have been abundant; of ſuch are the ſpecimens now in this Muſeum. Alſo in Mrs. Lockwood's poſſeſſion are two figures of lions modelled in the round, and with every probability aſcribable to the ſame fabrique. They are marked with the initials G. F. and dated 1664.

In the laſt century *Bar. Terchi Romano* worked at San. Quirico, and at Siena, at which latter city *Torenzio Romano* alſo painted in 1727, as noticed in the productions of that pottery, but there is no record of their having worked at Rome, where the production of artiſtic wares ſeems

to have been nearly neglected until the laſt decade of the century,[1] when the well-known engraver, *Giovanni Volpato*, of Venice, the friend of Canova, eſtabliſhed a manufactory of fine porcelain and "terraglia verniciata" in the vicinity of Santa Maria Maggiore, at Rome. By the courteſy of a grandſon of the founder, who in his youth was occupied at the works, I am enabled to give the following brief particulars.

The manufacture of white glazed earthenware, as alſo that of "biſcuit" porcelain, according to the records of the family, was introduced by the famous engraver *Giovanni Volpato*, of Venice, in the year 1790. He expended a large ſum of money in making experiments, and in the founding of the works, as alſo in procuring numerous models, which were executed with the greateſt care from the antique, and from other objects in muſeums, &c., as alſo from the works of Canova. At one time no leſs than twenty experienced artiſts were employed in modelling the "biſcuit" porcelain to ſupply the great demand. Large furnaces were conſtructed, but the great expenſe and riſk, in the production of pieces for table uſe, neceſſitated their ſale at a price which could not compete with the French wares, although ſuperior in the qualities of ſtrength and reſiſtance. So ſoon as *Giovanni Volpato* had perfected the manufacture he committed it to the charge of his ſon *Giuſeppe*, who had married *Madalena Riggi*, of Milan.

In 1803 Giovanni Volpato died, and about three months after, his ſon Giuſeppe died alſo, leaving a widow with ſix ſons; ſhe ſubſequently married *Franceſco Tinucci*, the chief modeller of the "biſcuit" figures, who ſuperintended the manufactory until 1818, when the eldeſt ſon, by her firſt huſband, ſucceeded to the works; but in 1820 they declined, partly from the difficulty of procuring one of the component earths, and partly from the ſcarcity of good artiſts, and a decreaſe in the demand for the wares. An excluſive permiſſion having been granted by Pope Leo XII. to excavate the white clay of Civita Caſtellana, where a pottery had previouſly exiſted, and the Pope, wiſhing its re-eſtabliſhment, the works were again commenced at that place, and continued till 1831, when *Angelo Volpato* died, and was ſucceeded by his younger brother Giuſeppe, who cauſed ſeveral ſubjects to be produced in glazed pottery,

[1] It is poſſible that further reſearches might make known the former exiſtence of ſome, perhaps private, furnaces for the production of porcelain at Rome at an earlier period in the century. A ſhort time before leaving that city, in the ſpring of 1870, the writer obſerved in the hands of Sig. Corviſieri, the dealer, an extremely well-modelled group of the "Depoſition," executed in a hard artificial white porcelain of a grey ſhade, very ſimilar to that of Doccia, on which, ſcratched in the clay, was R O M A · M A G · 1 7 6 9 above the monogram of two interlaced letters C, ſurmounted by a crown, a mark ſimilar to that inciſed on the porcelain of Buen Retiro, in Spain.

particularly figures of ſaints ; but in conſequence of illneſs he was obliged to forego the management, and the works ceaſed.

The figures and groups in "biſcuit" porcelain, of pure white and ſtone colour, variations ariſing from the different degrees of heat to which they were expoſed in the oven, were undoubtedly the more important artiſtic productions of the Roman fabrique, but glazed pottery, very ſimilar in character to that of Leeds or the "Queen's ware" of the Wedgwoods, and known as "terraglia verniciata," and alſo included in the general term "majolica," was alſo made, and in this material ſtatuettes, figures of animals, candelabra, vaſes, and portrait buſts were alſo modelled.

There can be little doubt that the finer examples were produced at the period when the elder Volpato perfected the eſtabliſhment, and when his critical and artiſtic eye directed his modellers, and many of the figures and groups are admirable for their grace and careful execution. Few bear any mark, but occaſionally pieces, both of the "biſcuit" and glazed ware, bear the name G · VOLPATA · ROMA · impreſſed in the clay.

The collection of Signor Belotti at Rome contains ſeveral examples, as a portrait buſt of the young Napoleon, buſts after the antique, and the dancing girl after Canova, in biſcuit ; Canova's lions, a rilievo of the Aſſumption of the Madonna, and two altar candleſticks, in the white glazed ware, are good examples. Signor Cte Cigni, at Rome, alſo has a collection, among which are five examples after the antique. Mr. Alex. Neſbitt has a buſt portrait of Pope Leo XII., in the glazed ware. The writer poſſeſſes a rilievo of the Virgin and Child, and a pair of vaſes of the ſame elegant form as that in the South Kenſington Muſeum, of the glazed ware ; as alſo ſome "biſcuit" figures. One of theſe, the Melpomene, after the well-known antique marble in the Vatican, is ſtamped on the ſide of the baſe G. VOLPATO ROMA. This figure is 11 inches high. A conſiderable collection was made at Rome for M. Colbert, but which was ſubſequently removed to Paris, and we believe has ſince been diſperſed. Of the pieces made for the uſe of the table few are met with or detected, as they are rarely marked. Mrs. Lockwood poſſeſſes two flower pots, in coloured ware, ſtamped with the name.

A manufacture of coarſe glazed pottery, rudely ornamented with figures, flowers, fruit, &c., in colour, ſtill exiſts in the Traſtevere, which ſupplies the *contadini* and the humbler claſſes of the city with pots and pans of various form and ſtartling decoration.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

Nos. 1 and 2 occupy a conſpicuous place on the front of a pair of vaſes with ſnake handles, painted with groteſques on a white ground; they are in the poſſeſſion of the writer.

No. 3 is on the margin of a plate, on the centre of which is the ſubject of the Expulſion from Eden ; it is in the poſſeſſion of Mrs. Lockwood, at Rome.

CATALOGUE.

2976. '53.

ILGRIM'S Bottle. Octagonal, flaſk-ſhaped. Groteſques in pale colours on a white ground, the neck painted in flutings; the maſk handles, lip, and baſe green. Italian (Rome). About 1630–50. H. 9¼ in., diam. 5¼ in. Bought (Bandinel Coll.).

Of the ſame period and by the ſame hand as Nos. 2972–3. Theſe are probably productions of the decline of the botega eſtabliſhed by *Maeſtro Diomed*, of Caſtel Durante, who came to Rome about 1600. (See introductory notice to this fabrique.)

2972. '53.

BOWL. Probably the "*Scodella*" of a ſet of "vaſi puerperali." Groteſques coarſely painted in colour on a white ground; in the centre a ſhield of arms. Italian (Rome). About 1630–50. H. 2⅛ in., diam. 7 in. Bought (Bandinel Coll.).

A piece of the ſame fabrique as No. 2973.

2973. '53.

PART of a Set of Veſſels. The "*tagliere.*" A central ſhield of arms and rude groteſques, in pale colours on white ground. Italian (Rome). About 1630–50. Diam. 8 in. (Bandinel Coll.)

Of late and inferior quality. This piece belonged to a ſet of "vaſi puerperali," uſed on the occaſion of childbirths.

No. 2972 is of the ſame claſs, although apparently not belonging to the ſame ſet.

838. '70.

VASE. Glazed white earthenware. Ovoid, with ſquare plinth; the neck, ſurmounted by a fixed cover and knob, and the lower part of the body, are ornamented with acanthus leaves. The ſhoulder has a band of Greek honeyſuckle, and the cover and pedeſtal have flutings, all in relief. The handles are formed as two winged and draped female terminals, holding in each hand the end of a "fall" of drapery, which is thus looped acroſs the body of the vaſe. Behind the handles are ſquare ſockets, probably intended for the inſertion of branches. Italian (Rome). "Volpato" ware. About 1800. H. 12¼ in., diam. 7 in. Bought, *3l. 6s.*

The elegance of form, and the graceful character and careful modelling of the ornaments, render this vaſe extremely pleaſing, and a worthy model for imitation in other materials, with gilt and coloured enrichment. It is peculiarly characteriſtic of the taſte of the end of the laſt century, and worthy to have been deſigned by Flaxman.

It is at preſent the only example in the Muſeum of the ware made at the manufactory eſtabliſhed in Rome by the eminent engraver, Giovanni Volpato, in 1790. (See introductory notice, Rome.)

THE MARCHES.

FAENZA.

HAT long and rather monotonous old poſt road the Via Œmilia[1] (now run ſidelong by the rail), which forms almoſt a ſtraight line from Piacenza to Ancona, through one of the richeſt countries in the world, after paſſing the fine cities of Parma, Reggio, Modena, and Bologna, reaches Faenza and Forlì, important and early centres of the potter's art. Ravenna, the city of the Exarchs, lies to the left, north eaſtward, and Rimini is beyond, both alſo, as we ſhall ſee, marked as ſites of fabriques, ſome few pieces from which remain to declare the fact. Theſe were till lately cities of the Romagna under the juriſdiction of the Roman ſee; the provinces remain, but the government now is that of United Italy.

Faenza is a ſmall dull town on the ſite of the Roman *Faventia*, and excepting ſome reſpectable public buildings has not much now to ſtay the traveller; moreover, if he be an Engliſhman he will bluſh at the cruelty of his countryman, Sir John Hawkſwood, who, a condottiere ſerving Gregory XI., delivered the town and its miſerable inhabitants to pillage, rapine, and maſſacre, by his brutal ſoldiery in 1376. Torricelli, who invented the barometer, was a native of Faenza, which had for her rulers in the middle ages the Pagani, of the azure lion on a ſilver field, of whom (Machinardo) Dante wrote:—

> "*La città di Lamone*[2] *e di Santerno*
> "*Conduce il leoncel dal nido bianco*
> "*Che muta parte dalla ſtate al Verno.*"—(Inf. xxvii.)

[1] The Via Œmilia, commenced by the Conſul Marcus Œmilius Lepidus (B.C. an. 87), formed the continuation of the Via Flaminia towards Ciſalpine Gaul.

[2] Faenza is on the ſinall river Lamone, the ancient *Anemo*.

Or as ſomewhat verboſely rendered by Cary :—

" Lamone's city and Santerno's range
" Under the lion of the ſnowy lair,
" Inconſtant partizan, that changeth ſides,
" Or ever ſummer yields to winter's froſt."

The Manfredi were afterwards lords of the city, whoſe communal palace was once theirs : it has its chamber of horrors, where Galeotto, nearly overcoming the four aſſaſſins employed by his wife, Franceſca Bentivoglio, was finiſhed by herſelf ; leaping from her couch, ſhe ſeized a ſword and gave the fatal thruſt.

In the opinion of Signor Lazari and others, the artiſtic potteries were commenced at Faenza under the dominion of the Manfredi. Aſtorgio I. had poſſeſſion of the city and territory in 1379, having acquired it from Nicolo d'Eſte, with the permiſſion of the Pope, Urban VI., and it continued in that family till 1501, when Aſtorgio III. loſt his poſſeſſions and his life by the Duke Valentino.

Of the antiquity of the ceramic induſtry at this ſite there can be no doubt, although perhaps Peſaro, Caffaggiolo, and Caſtel Durante may have nearly equal claims in that reſpect. Of its extent and importance there is equal certainty, and there is moreover great reaſon to believe that the French word *faïence* applied to this claſs of pottery, was derived from the name of the Lamonine city ; for this honour there is, however, another claimant, in the ſmall town, under the Eſtrelle Mountains, a ſhort way from Cannes and Graſſe, called by the very name, Faiance (*Faventia*), and now *chef lieu* of a canton in Draguignan of the Var, and near to the Port of Frejus. Mezerai, in his *Grande Hiſtoire*, Paris, 1651, tom. iii. p. 978, ſays that this place was chiefly renowned for its *Vaiſſelles de terre*, and there would ſeem to be good evidence of the exiſtence of its potteries from a very early period to the preſent day ; but of what degree of artiſtic merit we are unable to decide ; neither can we feel aſſured that the name, as applied to enamelled earthenware, was derived from the French town, and not from the Italian city. In Mr. Marryat's Hiſtory of Pottery and Porcelain, Gloſſary, p. 485, is an intereſting notice on this ſubject, which we here tranſcribe :—

" Faïence, Fayence, or Fayance, is the old French term, under which was compriſed all deſcriptions of glazed earthenware, even incluſive of porcelain, and, to a certain extent, continues ſo, correſponding in its general uſe to the Engliſh word crockery.

" The name is commonly ſuppoſed to be derived from Faenza ; but it may well be doubted whether upon any authority much to be relied

upon, ſince neither hiſtorians nor topographers ſeem to have conſidered the matter worthy of their attention or examination. Moreri's opinion can only be gueſſed at;[1] while Ménage, after diſtinctly ſtating the term to be taken from Faenza, ſays:—'Il ſe fait auſſi de la Faïence en Provence dans la petite ville de Faiance;' and then adds, upon the authority of Le Duchat, 'Mezerai, dans ſa Grande Hiſtoire, Paris, 1651, tom. iii. p. 978, prétend que c'eſt de là, et non pas de Faïance d'Italie, que cette poterie a pris ſon nom.'[2] A reference, however, to the above paſſage at once ſhows the danger of a blind quotation. Mezerai is enumerating the fortreſſes, rapidly reducing by Leſdiguières in his purſuit of the Duke of Savoy in 1592. It is the only mention he makes of the little town, and his words are ſimply theſe:—'Fayence, plus renommée par les vaiſſelles de terre qui ſ'y font, que par ſa grandeur, ny par ſon importance.' His teſtimony, therefore, goes no further than to eſtabliſh the fact of the early celebrity of the pottery of Fayence. In like manner Hoffman corroborates its high ceramic reputation, and calls the town by its ancient name,[3] but is quite ſilent as to its riſe and origin. On the other hand, the only evidence we have in favour of the higher antiquity of its fictile fame, as well as in ſupport of its claim to originality of title, is that incidentally cited in a work of M. Petit-Radel, the librarian of the 'Bibliothèque Mazarine.'[4] Although ſimply ſuggeſtive and unexamined, it becomes, as oppoſed to the all but total ſilence of his more indifferent predeceſſors, fairly entitled to the attention of the preſent age. The opportunities they had of determining the point may poſſibly have eſcaped us. He ſays in a note, 'Parmi les lettres de S. Grégoire (élu Pape, A.D. 590), on en lit une, dans laquelle ce pape remerciait Etienne, Abbé de Lerins,[5] pour écuelles et aſſiettes que cet abbé lui avoit envoyées. Il eſt donc bien probable que la petite cité de Fayence, dont on lit le nom ſur nos cartes entre Graſſe et Draguignan, exiſtait avant le ſixième ſiècle. Nous avons

[1] Quelques auteurs confondent ce bourg (Fayence) avec Faenza, Ville d'Italie, au ſujet de la Vaiſſelle qu'on fait dans cette dernière ville.—Moreri, Dict. Hiſt. Paris, 1751.

[2] Ménage, Dict. Etymol. Paris, 1750, tom. 1. p. 571.

[3] Faventia *vulgo* Faience. Urbs Provincia in Gall, cujus figulina laudantur; prope amnem Benſonem, 5 leuc. à Graſſâ in occ., totidem à Foro-Julio in bor.—*Lexicon Univerſale.* Leyden, 1698.

[4] "Recherches ſur les Bibliothèques Anc. et Mod." Par Louis C. F. Petit-Radel, Membre de l'Inſtitut et de la Legion d'Honneur. Paris, 1819, p. 41.

[5] Lérins: two ſmall iſlands oppoſite to Cannes, in the Mediterranean, the Lero and Planaſia of the ancients. Lero, the larger of the two, is now called St. Marguerite. Planaſia, or Lerina, bears the name of St. Honorat, in honour of that ſaint, who was the founder of the celebrated monaſtery ſo long exiſting there.

obſervé, par nouſ-mêmes, que les villages de toute cette côte ſont encore occupés à ce genre de manufacture; et nous y, avons appris que les Génois exercent de temps immémorial ce commerce ſur toute la côte d'Eſpagne et de Portugal. . . . . On voit aſſez d'ailleurs les rapports du nom de la petite ville de Fayence avec celui de l'ancienne Faventia, dont Tite-Live et Pline ont parlé.'

"If there are no records to throw a doubt upon the exiſtence of a manufactory of pottery at Fayence during the ſixth century, nor any local evidence to invalidate the ſtatement made to M. Petit-Radel by the preſent inhabitants of the country, that a trade in the article had been carrying on upon their coaſt from time immemorial, the inference is fair enough that the abbot's preſent was of crockery. There can be nothing more natural than that an abbot of a monaſtery ſo near its ſite, who was deſirous of making a preſent to his ſuperior, ſhould ſelect for the purpoſe a product of the neighbourhood in which he lived; nor anything more probable than if that fabric produced cups and plates, that he ſhould ſend what was in his day conſidered a great luxury. As regards Faenza, if that town produced ornamental pottery at the period (and the abbot was hardly likely to have ſent any other), it muſt not only have been of a very ſuperior quality, ſince it conferred its name on the pottery of other countries, but as ſuch muſt doubtleſs have become common among the wealthy citizens of Rome; in which caſe it would have been a poor compliment to ſend the Pope a preſent of articles he could procure ſo much better at home. But ornamental pottery, in point of form or colour, does not appear to have been revived in Italy until the tenth century; and Faenza, in particular, is nowhere mentioned as having diſtinguiſhed itſelf in 'Poterie de luxe' before the fourteenth century. The geographical connexion between Fayence and the Faventia of the Romans, ſuggeſted by M. Petit-Radel, is perhaps not leſs probable. The colony mentioned by Pliny as ſituated at the foot of the Pyrenees, on the coaſt of the Mediterranean, in the country of the Gaſcons (Vaſcones) and ſurnamed Faventia (cognomine Faventia) comes too near to the preſent ſite of Fayence to be altogether diſregarded. It might be uſeful to trace the origin of a name ſo frequently given by the Romans to their ſettlements. Beſides Faenza there is the above diſtrict in their colony of Barcinum (now Barcelona), and another in Andaluſia, which is ſuppoſed to have been ſituated ſomewhere between Alcala, Real, and Antequera. The old word Fayence, from the Latin 'fagus,' a beech tree, has become almoſt obſolete in France. In Geneva, however, to the preſent day, beechwood is ſtill ſold in the timber markets as 'De la Fayence.'"

As with that of Urbino, the fabrique of Faenza has been a kind of refuge, among amateurs, for pieces deſtitute of ſufficient outward ſign to mark them as of other localities ; and every gaunt and early piece, ſtrong in blue and yellow colour, has been ſet down as Faentine. We agree with MM. Jacquemart and Darcel (but not to the full) in the belief that many works of Caffaggiolo have been claſſed as of Faenza, and we hope to ſhow alſo that Forlì may lay claim to ſome ſuch pieces. We can, however, hardly coincide with thoſe gentlemen in ſome of their concluſions, and are not convinced that the plaque in the Hôtel Cluny, the piece bearing the moſt ancient date hitherto diſcovered (if we except that at Sèvres, inſcribed xxxxiiiiiiii., and ſuppoſed to read 1448), inſcribed in early characters around the ſacred monogram, "NICOLAUS DE RAGNOLIS AD HONOREM DEI ET SANCTI MICHAELIS FECIT FIERI ANO 1475," is rightly attributed to Caffaggiolo by the former eminent connoiſſeur, inſtead of to Faenza, to which it has hitherto been allotted. Another plaque in the Sèvres Collection is dated 1477, with the name and arms of NICOLAVS · ORSINI. A rilievo of the Virgin and Child in Mr. Cook's collection, bearing the ſame date, is referred to under Caffaggiolo, and in the hiſtorical notice. We next arrive at the exquiſite ſervice, of which ſeventeen pieces are preſerved in the Correr Muſeum at Venice, one in that of the Baronne Parpart, one in the writer's (from Pourtalès), and one in this collection ; the date 1482, and mark upon one of the Correr pieces is given in facſimile under No. 19, and we propoſe returning to the conſideration of the works of this eminent early painter under a ſeparate heading.

The firſt publiſhed matter bearing upon the wares of Faenza is the paſſage by Garzoni in the *Piazza Univerſale*, a publication of 1485, in which he ſpeaks of the pottery of this place as excellent for its whiteneſs, &c., *che fa le majoliche così bianche e polite*, a remark borne out by the quality of the ſervice juſt referred to.

In the church of St. Petronio at Bologna is a pavement of tiles covering the ground of the chapel of St. Sebaſtian, and without doubt laid down at the expenſe of Donato Vaſelli, a Canon of that Baſilica, who about 1487 decorated that chapel at his own coſt, and after expending eighteen hundred bologneſe *lire*, left much unpaid, for which breach of faith, but for timely Apoſtolic indulgence, he might have been diſgraced. The date upon one of theſe tiles is 1487, and upon others are inſcriptions, in parts unfortunately imperfect from the injury or miſplacement of ſome of the ſquares, but which as put together by Signor Frati of that city, the able author of the deſcriptive catalogues of the Delſette and Paſolini Collections, and of a pamphlet upon this

flooring,[1] would read BOLOQNIESVS · BETINI · FECIT: while upon other tiles occur:—

· C . . ELIA · BE F . . . TICIE	· ZETILA · BE · FAVETCIE	XABETA · BE FAVENTCIE

and again upon another a ſmall label inſcribed PETRVS · ANDRE · DEFAVE. There is ſome doubt as to the correct reading of theſe inſcriptions from the circumſtances above mentioned. Signor Frati conſiders that they may be taken to imply that it was the work of the Betini, a Bologneſe family, of whom Elizabetta, Cornelia, and Gentilis (or Gentila?) were members, working at Faenza, but whether the letters B E after the laſt three female names ſtood for that of the family, or for the complimentary epithet BELLA, in connexion with female portrait heads painted upon other of the tiles, is doubtful. An authority for the latter ſuppoſition is found in pieces of the pavement to be deſcribed under the head of Forlì, where are tiles painted with female heads, and the word *bella* following the name on the ſame tile; thoſe may have been therefore the Faentine beauties of that day; but the laſt inſcription leaves but little doubt that *Petrus-Andreas de Faventia* was the artiſt who executed the work. M. Jacquemart's ſuggeſtion that theſe names were of the donors, rather than of thoſe who executed the work, can hardly be ſuſtained, as we learn by documents, cited by Signor Frati, that it was laid at the coſt of the Canon Donato Vaſelli. Whatever doubt may attach to the Faentine origin of the plaque in the Hôtel Cluny, dated 1475, or to that belonging to the Baron Sellière, dated 1487, there can be none in reſpect to the pavement of San Petronio, the fact of the name *Petrus Andre-de-Fave* occurring, independent of the others upon a *piccolo cartello* ſeems to us an indiſputable proof to that effect. It is painted with great ſkill, in a ſtyle of colouring and with ornaments which we are accuſtomed to attribute to Faenza; trophies, animals, heads, the arms of Bologna, and her motto LIBETAS, the keys of St. Peter, and various devices are repreſented, among them the ſilver caſe of lancets on a green field, and the wounded vein, *impreſe* of the Manfredi family of Faenza.

In the chapel of the Bentivoglio family in St. Giacomo, Maggiore, at Bologna, is another pavement of ſimilar character, but much injured by wear.

[1] Di un pavimento in Majolica, &c. Bologna, 1853.

The circular plaque in this collection, dated 1491, we feel confident in attributing to the Caſa Pirota.

In the Hôtel Cluny (No. 2081) are two pharmacy vaſes, a pair, one dated 1500 the other ſigned "Faenza," and after this date there is no longer any queſtion of the importance and excellence of the productions of her furnaces, although unfortunately we have but little information in reſpect to the maſters of eſtabliſhments or of the able painters who worked at them.

It was preſumably from Faenza that an artiſt went to Spain in the early years of the 16th century, and executed a work in a chapel known as the *Capilla de Azulejos* in the Alcazar at Seville, the altar of which is decorated with groteſques, the devices of Ferdinand and Iſabella being introduced among them, and a compoſition in the centre. The inſcription NICVLOSO · FRANCISCO · ITALIANO · ME · FECIT · 1504 is on the work.

Alſo probably from Faenza, and from the botega to which the painter of the Correr ſervice was attached, is a pavement in the church of St. Sebaſtiano at Venice, the chapel of the Annunziata, of the Lando family, whoſe ſhield of arms forms the central ornament, ſuſtained by two nude genii, the other pieces being painted with various and fanciful ornament; on one the monogram of the maeſtro (Mark 25), and on another the date 1510.

Piccolpaſſo, in his manuſcript, refers in general terms to the excellence of the Faentine wares of his time, giving to them the preference, and deſcribing the red colour known as the *roſſo di Faenza*, which he ſtates was uſed at the botega of Maeſtro Vergilio.

We learn that in 1559 Maeſtro Piero Paolo Stanghi was paid on account from the ducal chamber at Ferrara for a ſervice executed for the Prince; and again in 1574 Alfonſo ordered pharmacy vaſes for his *farmacia* at Iſola from one Baldazzar of Faenza. Theſe wares were alſo highly eſteemed in France, and it would ſeem that it was mainly by the immigration of Faentine potters into that country, that the fabriques at Nevers and at Rouen were eſtabliſhed or perfected. A document in the *Actes de Tabellionage* of Rouen ſtates that in 1567 a ſhip laying there had on board "*trois coffres bahuts pleins de vaiſſelle blanche et peinte de Faenze*," and Italian artiſts painted tiles in that city from 1542, as proved by two from the Château d'Écouen, now in the poſſeſſion of the Duc d'Aumale, one of which has for ſubject Mutius Scævola, and the other Curtius; a ſtandard on the firſt is inſcribed ROVEN . 1542. Theſe are believed to be from the furnaces of Maſſeot Abagneſe, who ſupplied the Conſtable of Montmorency with faience for his new reſidence. This ſame manufacturer in 1545 made

vaſes for a pharmacy at Rouen. Under the head Urbino, we have ſeen how that ſame patron had a ſervice made for him by Guido Durantino, ſome pieces of which are extant. At Lyons from 1574 to 1586 we hear of oppoſition on the part of Peſareſe and Genoeſe potters there eſtabliſhed, to the ſetting up of a rival furnace by Giuliano Gambyn and Domenico Tardeffir of Faenza.

Henry III. of France in 1580 was ſo delighted with the pottery of Faenza, that in November of that year he deſired that large quantities might be ſent to him with the ſwiftneſs of enchantment. Even the Cardinal ambaſſadors could not reſiſt the temptation of carrying with them ſome of theſe charming crocs to Rome and into France.

It was Biaggio Biaſſini of Faenza who went to Ferrara to ſuperintend the experimental eſtabliſhment of Alfonſo I.; and Ceſare Cari of the ſame place emigrated thence to Urbino.

In 1633 Franceſco Maria Saſſatelli writing from Imola to Franceſco I., Duke of Modena, ſtates that he had only recently been able to engage a ſuitable artiſt (*Pittor excellente da Majolica*) of Faenza to make a pavement of tiles for the Duke; that he had ſecured the ſervices of Franceſco Vicchij, *padrone* of the principal *botega* of Majolica in that city, who had promiſed to ſend his painter (or deſigner) to Modena; but that he could not leave till the following Wedneſday, having important unfiniſhed work in hand. That at the botega of M° Franceſco the beſt painters were employed. This MS. letter is preſerved in the archives of Modena. (G. Campori.)

We purpoſe conſidering the wares attributed to this place under the following heads :—

A. The produce of the Caſa Pirota. Maeſtro Vergillio.
B. By Baldaſara Manara.
C. Pieces by the painter of the Correr ſervice, and of his bottega.
D. By other artiſts preſumably of Faenza.
E. Wares of the laſt century and modern.

A.—*Productions of the Caſa Pirota.*

One of the moſt important, if not the leading eſtabliſhment at Faenza was known under this name, and probably exiſted from an early period, but when, and by whom founded, and the name of its maeſtro, we have yet to learn. A houſe on the north ſide of the principal ſtreet, where a pottery working ſome few years ſince, at which we have ſeen well-executed reproductions of the old wares, was ſtated by the proprietors to be on the ſite of that ancient *botega*, but whether there is ſufficient foundation for this ſtatement we are unable to ſay.

The greater part, or nearly all the pieces known to us as being marked with the croſſed circle, ſigned with the name of the houſe, or executed by the ſame hands as ſuch pieces, are of a marked character of decoration; the wide borders are generally decorated with groteſques, reſerved in white and ſhaded with a browniſh yellow; or reſerved in a paler greyiſh tone heightened with white, on a dark blue ground. *A berettino* and *ſopra azzuro* are the terms applied to this mode of decoration, and among examples of the former, and perhaps earlier of the ſtyles, are works of the higheſt quality of enamelled pottery, and of admirable decoration and artiſtic painting.

The plaque, No. 521 dated 1490, is the earlieſt recorded piece which can be aſcribed to this *botega*, unleſs the Cluny plaque of 1475 be by the ſame maker, and the ſequence of works of identical technical character, ſigned with the mark of the eſtabliſhment, continues through 1520, 1527, 1530, &c., finally falling into *decadence* in the hands of an inferior painter, by whom the Muſeum poſſeſſes one plate with the mark of Faenza, and another "in Forlì" (Nos. 1776, 4317).

M. Darcel, and ſome other writers, have fallen into the ſingular error of aſcribing that plaque to Maeſtro Giorgio, with whoſe works it has not one ſingle point of reſemblance or technical affinity, ſurely more truſtworthy guides than the ſuggeſted reading of the monograms accompanying the date, and which are, with greater probability, thoſe of the perſon for whom the plaque was executed as a donary, or of the convent or church which it may have decorated.

A further compariſon has ariſen from the aſſumption that the red pigment made uſe of in the armorial bearings, &c. upon ſome of theſe pieces, ſimilar to that which occurs on examples known to be of Caffaggiolo, is ſufficient to ſtamp them as of that fabrique, although many ſuch bear the croſſed circle of the Caſa Pirota. This is in all probability that *roſſo di Faenza* alluded to by Piccolpaſſo, which may have been equally well known at Caffaggiolo if not derived by that fabrique from the potters of Faenza; its uſe on pieces aſcribable almoſt with certainty to each of thoſe potteries is unqueſtionable.

The work of at leaſt three painters is diſcernable upon the wares of this eſtabliſhment. Firſt and foremoſt are thoſe charming pieces of the greateſt technical excellence by the painter of Mr. Webb's ſhallow bowl (No. 354.'72), which is marked at the back with the croſſed circle, having a pellet in one of the quarters, and has for ſubject, Mutius Scævola. By him are other pieces ſimilarly ſhaped and decorated with borders of groteſques reſerved in white, ſhaded in browniſh yellow, on the blue ground, and central ſubjects painted in a ſimilar tone. Such are

Mr. Henderſon's ſigned IN FAENCA; the Entombment, in the Britiſh Muſeum; another with ſimilar ſubject dated 1519, belonging to Mr. Fountaine; one in the muſeum at Arezzo; and probably that in the muſeum of the Univerſity at Bologna repreſenting the coronation of Charles V. in that city in 1530, and ſigned at the back FATO . IN . FAENZA . IN . CAXA . PIROTA. The ſtyle of this painter has conſiderable affinity with that of the more careful works of Baldaſara Manara, who, if not the ſame, may have been his pupil, but who fell into a careleſs manner in his later works.

An important example is in the collection of the Baron Guſtave de Rothſchild at Paris, but whether painted by the artiſt whoſe works we have under conſideration, or by that more fertile hand preſently to be conſidered, we are not able to ſay, the melancholy ſtate of Paris but a ſhort time ſince having precluded a recent examination of her collections. It repreſents Joſeph diſcovering his cup in Benjamin's ſack, and is inſcribed in a circular band on the reverſe FATE . IN . FAE . IOXEF . IN . CA . PIROTE . 1525.

We next have the author of the fine plateau (No. 7158), and of the better examples of thoſe abundant pieces of this *botega*, having central ſubjects painted in a greeniſh yellow tone on the *berettino*, or coats of arms emblazoned, and wide borders covered with groteſques in a lighter tone heightened with white on the dark blue ground. This artiſt alſo ventured into bolder ſubjects upon plaques of conſiderable ſize, two of which, one repreſenting the Adoration of the Magi, are in the Britiſh Muſeum; over a portico which forms a background to the compoſition, the croſſed circle and pellet, mark of the fabrique, and the date 1527 are inſcribed, while on the reverſe is a yellow roundel between the letters B . B . F . F . and the ſame date. In that muſeum alſo are ſome pieces of a ſervice painted by the ſame hand, one covered with the ſubject of the Centaurs and Lapithæ, on a jug in the foreground of the picture are the letters $\cdot \frac{\text{VIC}}{\text{I}} \cdot$; others with the uſual groteſque *ſopra azzuro* border, centred with the arms of Guicciardini the hiſtorian, and having the croſſed circle mark on the reverſe. Mr. Fountaine poſſeſſes a plaque by the ſame painter dated on the reverſe 1529 in an ornamental roundel between the letters F . F . Under No. 5173 in the Loans Catalogue is deſcribed a "large flat trencher" painted with a Holy Family after the manner of Michel Angelo, by the ſame hand, with border of groteſques; on a ſtone on the foreground are the letters AN . EA . AN . and on a ſquare tablet, F., it was exhibited by Mr. Addington; another ſpecimen, then belonging to Mr. Joſeph, No. 5174 in the ſame catalogue, was a plaque, with the ſubject of the Virgin and

Child in the clouds above a group of the Apoſtles (from Marc Antonio's print after Raffaelle's Madonna di Foligno).

In Mr. Napier's collection is another repreſenting the Judgment of Paris, on the reverſe of which is the Mark No. 4, where it will be noticed that the croſſed circle bears a creſcent in lieu of the more uſual pellet; the date 1527.

There are ſome good ſpecimens of this artiſt's productions in the continental collections; one figured in M. Delange's fine work, belongs to Madame D'Yvon, and repreſents a banquet, deſcribed as that of Dido and Æneas; in the foreground is the ſignature F. R. (Mark No. 6). In the Louvre (G. 74), a plate repreſenting the Laſt Supper, after Marc Antonio, is probably by the ſame hand.

The South Kenſington Muſeum is rich in fine ſpecimens, from the noble plateau No. 7158 of his more careful time, to the later plaque (No. 4351), repreſenting the Saviour bearing his Croſs, after Raffaelle's "Lo Spaſimo di Sicilia," which alſo is ſigned with the initials F.R. on a ſtone in the foreground. At the ſale of a collection of Majolica brought to this country by Signor Caſtellani, and diſpoſed of at Chriſtie and Manſon's in May 1871, a fragment was purchaſed by M. Baſilewſki, the painting upon which was evidently by this maſter. The ſubject is allegorical or of romance, and painted *a berettino*, but the mark on the reverſe renders this fragment very intereſting; it is no other than the *rebus* adopted by Garofalo, the flower which puns upon his name, the pink, ſurmounted by the letter B, for Benvenuto Tiſio, *detto* Garofalo (Mark No. 8). That the painting of this fragment, and correſponding works, were executed by Tiſio's bruſh is ſimply out of the queſtion, but it is far from improbable that the deſigns may have emanated from him or from his ſtudio. Here another inſtance preſents itſelf of the difficulty in aſſigning the marks and monograms upon theſe wares. They may refer either to the deſigner of the ſubject, to the owner of the piece, or to its painter, or may be the mark of the fabrique at which it was made; and who can now decide?

We think it is fairly preſumable that theſe letters F . R . are the initials of the artiſt; the firſt alſo occurs in connexion with a ſecond F and with B, but as in the caſe of the admirable painter of the ſervice in the Correr Muſeum, we have no further record of his name.

Not to be confounded with thoſe of the maſter under conſideration, who, by way of diſtinction, is known among amateurs as the "green man," are works by a more able artiſt of Faenza (or perhaps of Caſtel Durante), who painted in colours of the richeſt tone with admirable diſpoſition and vigorous deſign, and who alſo ſigned with

the ſame initials. The finely treated ſubject of the Gathering of the Manna, on plate No. 7680, is by this hand, whoſe works are neither ornamented at the back, nor ſigned with the mark of the fabrique.

The medallions upon ſome of the eſcalloped and impreſſed pieces (*ſcannellato*), believed to be of Faenza, are in the manner of the painter of greeniſh yellow pictures. The borders are generally moulded in gadroons or angular panels, and decorated *a quartiere* with groteſques and foliation reſerved and ſhaded with cobalt on an orange ground, or painted in yellow on the dark blue. None of theſe pieces are marked with the croſſed circle of the Caſa Pirota, although there is great affinity between them and the *ſopra azzuro* wares. Only one ſuch is known to us as bearing any mark at all; it is in the Britiſh Muſeum, and like a ſimilar ſpecimen in the writer's poſſeſſion is a curious inſtance of the economy obſerved at the pottery; having been decorated in the ordinary way, it appears, that in the firing, the glaze had run from the ſurface, leaving a bare ſpace of the uncovered "biſcuit" at the ſide of the central medallion, and hopeleſſly disfiguring the ſubject. That it might not be waſted, the interior was filled with a group of fruit, modelled in the round and coloured from nature; again ſubmitted to the action of the fire, theſe adhered to each other, and to the ſurface of the tazza, producing ornamental pieces from what would otherwiſe have been unſaleable. On the Britiſh Muſeum ſpecimen is the Mark No. 14, which might perhaps ſignify IN . FA*enza* . V*ergilio*, or NI*col*A . FAN*o* . V*ergilio*. but which may alſo have ſome other reading.

The notice of a plate which was ſold by M. Delange in Paris in 1853, but the preſent whereabouts of which is unknown to the writer, ſuggeſts this interpretation of the mark on the Britiſh Muſeum tazza. Delange's plate had for ſubject Apollo and Marſyas, and was inſcribed on the back *Apollo Marſio fatto in la bottega de Maeſtro Vergilio da Faënza* 1556 . *Nicolo da Fano.*

In the rich collection of M. Baſilewſki, of Paris, is a plate figured in Delange's folio work, pl. 55, and repreſenting a king enthroned, ſeemingly intended for David or Solomon, but that we are told it is Charles V., having on the reverſe a monogram of the name NICOLO, accompanied by the date 1521. We differ entirely from M. Darcel and other French *ſavants*, who attribute this plate to Nicolo da Fano, upon no evidence whatever, and againſt the facts of its being painted in Nicolo da Urbino's manner, of its having his monogram on the reverſe, ſlightly varied from that on the Sauvageot ſpecimen, as both do from that on the diſh at Florence, and from the difference of thirty-five years between the date of M. Baſilewſki's plate, and the Nicolo da Fano

quoted by Delange. Much confuſion has ariſen among our continental neighbours in reſpect to the works of that excellent maſter of Urbino, ſome of whoſe pieces have been attributed to the laboratory of the Duke of Ferrara, others to Nicolo da Fano of Faenza, and a ſmall remainder to himſelf, errors which a compariſon of ſpecimens and a better knowledge of his ſtyle might have avoided.

Paſſeri refers to the fabrique of Maeſtro Vergilio, and Piccolpaſſo ſtates that it was in his *botega* that the *roſſo di Faenza* was uſed, giving the mode of its production by means of bol armeniac (a ſilicate of alumina highly charged with oxide of iron), and ſtating the difficulty of its manipulation, and his own want of ſucceſs in its application. We muſt, however, bear in mind that Piccolpaſſo writes ſome twenty years later than the date of pieces made at the Caſa Pirota, upon which the red colour is ſeen, and that it is found more abundantly on Caffaggiolo ſpecimens of ſtill earlier date. If his ſtatement is correct, that this pigment was only uſed at the *botega* of Maeſtro Vergilio in Faenza, and we have it on ſpecimens bearing the mark of the Caſa Pirota, may we infer that Vergilio was really the maeſtro of that important eſtabliſhment?

A document among the archives of the houſe of Eſte, ſtates that in 1556 Alfonſo of Ferrara bought Majolica from one *Nicolo da Faenza*, perhaps the ſame Nicolo da Fano.

Following in the footſteps of the "green man," but with more awkward tread, one or perhaps more painters continued the ſtyle of colouring and *ſopra azzuro* groteſques, apparently working at the Caſa Pirota, but we alſo find examples on which the mark may be only an imitation of the true; it muſt, however, be confeſſed that its form was varied from an early period of its uſe, as will be ſeen from thoſe on plates in the Muſeum, and from others which are given among Marks on pieces in other collections.

One ſpecimen of this later time, conſpicuous for its inferior painting (No. 1776), is marked with the croſſed circle, while another (No. 4317), ſhows an equally bad production by the ſame bruſh "In Forli," proof direct that both theſe fabriques had the dubious advantage of that painter's aſſiſtance.

Before quitting the ſubject of this important Faentine *botega*, we would refer the reader to the obſervation made by Mr. J. C. Robinſon in his deſcription of the late Mr. Hope's Caſtel Durante bowl, in a note to page 404 of the Loans Catalogue (No. 5160); where he calls attention to the fact, that on that work by Giovanni Maria, of Caſtel Durante, in 1508, occurs this ſame emblem, the mark of the Caſa Pirota, a circle or globe quartered by croſſed lines, and having the pellet or ſmall circle

in one of the quarters, which is held in the hands of two of the amorini on the front of the piece. This cannot be an accidental circumſtance, neither is it the emblem or "impreſa" of the patron of theſe potteries; but it may imply a connexion between them, and as we have every reaſon for believing that the works at Faenza exiſted anterior to 1508, it may be that *Zona Maria Vro* (Giovanni Maria Vaſaio[1]) emigrated from the Caſa Pirota of Faenza, and eſtabliſhed himſelf at Caſtel Durante, where, on an important work executed for Pope Julius II., he records his name, and introduces a momento of his former locality.

That there was alſo ſome connexion between the fabrique of Faenza and that of Caffaggiolo there can be little doubt, and accordingly we find that the red pigment ſo frequent upon the earlier pieces of the Tuſcan pottery, is the ſame as that uſed upon the Faentine, and which is probably no other than the *roſſo di Faenza* referred to by Piccolpaſſo. Further it may be noted that the trident occurs as a mark in connexion with the croſſed circle on a plate in the Narford Collection, dated 1531 (Mark 7); it will alſo be ſeen alone on Nos. 1723 and 2544 in this catalogue, preſumably of Faenza, and again on a plate ſigned *in chafaggiuolo*, and with the mark of that eſtabliſhment. May be that he who uſed it as his emblem emigrated alſo from the Caſa Pirota to the Tuſcan Valley.

B.—*The Works of Baldaſara Manara.*

The firſt notice we have of this painter on pottery occurs in Zani's "Enciclopedia Metodica,"[2] in which work, under the name of *Mannara*, he refers to the ſignature of the artiſt upon a *ſotto coppa* (ſee Mark No. 16), on which is painted the ſubject of the Triumph of Time, then in the poſſeſſion of Doctor Marchini of Parma. This tazza, which is perhaps the moſt important ſigned example known, is one of a ſervice, pieces of which exiſt, bearing the artiſt's ſignature, and ſimilarly decorated with orange ſcale-work on the yellow ground of the reverſe. One of theſe, engraved in Delange's folio work, pl. 58, is in the poſſeſſion of Monſignore Cajani at Rome; its ſubject is the Reſurrection; other two are in the writer's collection, viz., that with the Triumph of Time, a compoſition of 18 figures ſurrounding a car, on which Time is drawn by two ſtags (Loans Catalogue, No. 5187, p. 413), and a

[1] Mr. Robinſon reads the letters *Vro* as *Urbino*; we think, however, that *Vaſaro* or *Vaſaio*, vaſe maker, is more likely to be correct.

[2] Zani (Pietro) Enciclopedia Metodica. 28 vols. 8vo. Parma, 1817-28. A copy of which is in the Art Library.

tazza painted with the ſubject of an armed conqueror in Roman coſtume, ſeated, and ſurrounded by his officers, to whom an old man kneels while offering a human head on a ſalver, which the former regards with aſtoniſhment (? Pompey's head brought to Cæſar); five other perſons follow the old man; a town and landſcape are in the background. It is painted in preciſely the ſame manner as the Triumph of Time, and ſigned on the reverſe.

Another tazza, alſo in the writer's poſſeſſion, and evidently by the ſame hand, has for ſubject, Alexander and Diogenes; and again, another, repreſenting Chriſt healing the paralytic, is decorated with blue and yellow reticulation on the reverſe; both theſe are without ſignature.

The Marquis D'Azeglio had another, with this artiſt's ſignature, the ſubject, Pyramus and Thiſbe.

In the Britiſh Muſeum is a plaque leſs carefully painted than the foregoing ſigned examples, with an equeſtrian portrait of Batiſton Caſtellin, the ſtandard bearer to the Duke of Ferrara, inſcribed "BATISTON . CASTEILIN . FAVENTIN . IĀ STRNVVS . MILES . DVCIS . FERRARIEN . ANTESIGNAM ." dated on the reverſe, 1536, *a di tri de luje*, and ſigned *Baldeſara-Manara faentine fa-ciebat* (Mark No. 17).

This is an extremely intereſting piece, as it fixes the date at which he was working, and proves that Faenza was the ſite of his labours, which the letters *fan* on the Triumph of Time tazza had only imperfectly revealed.

Some pieces of another ſervice exiſt, of which one is in the Britiſh Muſeum, ſubject the Veſtal "Tuccia," and another in that of Economic Geology in Jermyn Street, the ſignature on the backs of which is given (Mark No. 18). It would ſeem that the letter F. may or may not ſtand for Faenza, while the B. M. are in all probability the initials of our artiſt; the remainder, except the date 1534, is leſs eaſy to explain, and is poſſibly the name of the owner of the ſervice; three ſhields of arms are on the face of the plate, which is painted with even leſs care than the Britiſh Muſeum plaque. Other unſigned pieces, aſcribable to his bruſh, are in collections, but are by no means abundant. We cannot agree with M. Darcel in aſcribing to his hand the admirable centre of a plate in the Louvre (G. 67), which is beyond Manara's power, and is, we believe, by the painter of the Correr ſervice.

There is a ſimilarity of manner, making allowance for ſome years of development, between the painting of the Triumph of Time and that of the Curtius tazza which belonged to Mr. Webb (No. 354. '72), as alſo of ſome other pieces of that earlier period which are ſo much prized; the ſhading of the groteſques reſerved on the blue border of Mr. Webb's tazza is effected with the ſame yellow-brown pigment which is uſed upon the later executed ſubject of the former example. The ſmall ſaucer

with ſimilar border, and ſubject of Chriſt in the Sepulchre, and a tazza with hiſtorical ſubject, both in the Britiſh Muſeum, are intermediate in ſtyle; and if theſe pieces, executed at the Caſa Pirota, as proved by the mark on Mr. Webb's charming ſpecimen, were not actually the early and more careful work of Baldaſara Manara, he may have been a pupil of that earlier artiſt; but aſſuming that thoſe pieces were executed about 1520 to 1525, we have an interval of from nine to fourteen years before the production of the leſs carefully painted allegorical plate, and of eleven to ſixteen previous to the plaque of the Standard Bearer. We have already ſeen how greatly other artiſts, as Giorgio, Orazio Fontana, and Xanto, varied in the execution of their works. We ſhould, however, ſtate that no piece ſigned by, or with certainty aſſignable to Manara's hand, has yet been noticed with the mark of the Caſa Pirota.

Probably of that botega is a piece which we have not ſeen, but which is figured by Delange on pl. 52; and to judge from the engraving has a ſtrong reſemblance to Manara's manner. It belongs to M. Joſeph Fau.

C.—*Works by the painter of the ſervice in the Muſeo Correr at Venice.*

Wanting the inſcribed name of the locality at which they were painted, we are quite prepared to acquieſce in the maturely conſidered opinion of Signor Lazari, that the beautiful ſervice, 17 pieces of which are in the Muſeo Correr[1] at Venice, and other works painted by the

[1] The following is a liſt of the ſubjects upon the pieces in the Correr Muſeum; the backs of all are perfectly plain:—

1.	*Scodella.*	Solomon adoring the Idols. 1ſt Kings, ch. 11.
2.	*do.*	Solomon with Bathſheba and Adonijah. 1ſt Kings, ch. 1.
3.	*do.*	The Four Seaſons.
4.	*Piatto.*	Narciſſus and Echo.
5.	*do.*	Marſyas and Apollo.
6.	*do.*	Midas crowned, &c.; three ſcenes from the hiſtory of Midas.
7.	*do.*	Peleus and Thetis.
8.	*Tondino.*	Meleager.
9.	*do.*	"Julia" and "Otinelo," an old Italian romance.
10.	*do.*	Young Lady careſſing an unicorn, young cavalier before her; allegory.
11.	*do.*	A woman ruſhing at a young man armed; allegory.
12.	*do.*	Euridice and Ariſtœus.
13.	*do.*	Orpheus playing; Charon in a boat.
14.	*do.*	Orpheus and Euridice.
15.	*do.*	Orpheus and the Brutes.
16.	*do.*	Orpheus and the Bacchante.
17.	*do.*	A bearded man in early 16th century coſtume, his hands chained; allegory.

ſame admirable early artiſt were produced at Faenza. They perfectly agree with the qualities lauded by Garzoni at the approximate period of their production, one of theſe being dated 1482 ; and ſurely no wares of that period could in their qualities of enamel be more worthy of the expreſſion *bianche e polite* than the pieces of this ſervice. A careful examination of them in company with Signor Lazari at the time he was gathering materials for his able "notizia" of the objects in that muſeum, then under his charge, and ſubſequent viſits by the writer, have grafted on his mind the peculiarities of their painter's earlier manner, and the acquiſition of one of the pieces of the ſervice upon the diſperſion of the Pourtalès Collection, after years of fruitleſs ſearch, have enabled him to recogniſe and obſerve the development of his ſtyle on examples in the South Kenſington and Britiſh Muſeums ; but none give a clue to his name or locality of labour. The firſt initialled piece is one of the Correr ſpecimens dated 1482, the letters reading G. I. O. according to Signor Lazari, but which we regard as the mediæval form of T. M. (Mark 19). Upon the admirable plaque repreſenting the Reſurrection of Chriſt, perhaps after Melozzo da Forlì, and which we unheſitatingly aſcribe to a rather later period of the ſame artiſt's work (No. 69), is the monogram, given in facſimile with the deſcription of that piece and compoſed of the letters T. B., which is alſo to be found on the reverſe of the ſtill later example of his art, a plate in the Britiſh Muſeum (Mark No. 20). This laſt is probably the monogram of the *botega* of which, in partnerſhip with ſome other, he may have been the proprietor, while the earlier initials on the Correr plate may be his own. All is, however, but conjecture, for beyond theſe ſignatures we have nothing to guide us.

That they were the production of a *botega* diſtinct from the Caſa Pirota ſeems aſſured, from their great diſſimilarity in technical quality and ſtyle of ornamentation to the wares of that productive houſe, and the abſence of its diſtinctive mark ; but there is great ſimilarity in their glaze and other details to thoſe pieces painted by another excellent hand who ſigns with the letters F. R. (Mark 41), and whoſe fineſt known work is perhaps the plate from the Soulages Collection, repreſenting the Gathering of the Manna (No. 7680) after Agoſtino Veneziano ; this, as in the caſe of the Correr ſervice, if not of Faentine, as we ſometime doubted, may be of Durantine origin. The monogram of the letters T. B. occurs alſo on other pieces which can hardly be aſcribed to the ſame hand, and is found in combination with V . L and Q on the pavement of tiles, dated 1510, in the church of St. Sebaſtian at Venice (Mark No. 25).

D.—*The works of other artiſts preſumably of Faenza.*

As we have before ſtated, a multitude of homeleſs caſuals have been attributed to the workſhops of Faenza, from technical characteriſtics and manner of decoration, while as many more of ſomewhat different complexion have been promiſcuouſly charged upon Urbino. Our ignorance of the exact localities of their production, from want of evidence, leads to this doubtful generalization, and until the diſcovery of ſigned ſpecimens by the ſame hands, or documental record, we muſt ſtill in numerous caſes reſt content with our aſſumption.

Many early pieces, modelled in high relief and in the round, are probably of this origin, although there can be little doubt that Caffaggiolo and perhaps other places produced parallel examples. Of the former is, we believe, the group repreſenting the Adoration of the Magi (No. 2410), a fountain modelled as a knight ſleeping, his horſe tied to a tree (No. 2551), &c. In M. Delange's large work is figured an inkſtand, pl. 12, repreſenting a mounted and armed knight, and a bell, pl. 8, formerly belonging to the Marquis D'Azeglio, quaintly inſcribed **Mariana · bella · sopra · l'altre · belle,** which are probably of the production of Faenza in the latter years of the 15th century. They differ from thoſe parallel pieces aſcribed to Caffaggiolo in a certain rigidity of modelling, the uſe of a ſhading and outline of a darker or more indigo-like blue, and a free application of yellow and orange pigments; a more gothic ſentiment prevails from the influence of the German ſchool, and we find ſubjects copied or derived from the works of Dürer, Martin Schon, &c. more frequently upon the higher claſs of Faentine wares, than on thoſe of painters working at the more ſouthern centres of the art. A plaque, alſo figured by Delange from Monſignore Cajani's collection, pl. 14, repreſenting the Virgin and Child, dated 1492, may be of Faenza or Forlì, but we are inclined to aſcribe that curious one in the Louvre (G. 39), alſo figured in the ſame work, pl. 10, repreſenting the ſaints Criſpin and Criſpinian, patrons of the cordwainers' craft, to the latter fabrique.

The cotemporary pieces of Caffaggiolo are more Italian in ſentiment, the blue pigment of greater brilliancy, a purple alſo uſed, and a thicker glaze of great richneſs and more *tendre* effect.

From an early period Faenza ſeems to have produced a large number of electuary pots and pharmacy bottles; a pair of ſuch are in the Hôtel Cluny, one bearing the name FAENZA, the other 1500. Many of theſe vaſes are decorated in the ſtyle known as *a quartiere*, being divided into compartments, painted in bright yellow, &c. on dark blue,

with foliated and other ornament, and usually having a medallion with profile head or subject on one side, under which the name of the drug in gothic lettering is inscribed on a ribbon. A curious example is in the British Museum, a large flask-shaped bottle of dark blue ground with yellow leafage and with twisted handles, upon the medallion of which is represented a bear clasping a column, with the inscription "*et sarrimo boni amici*," allusive, in all probability, to the reconciliation of the rival houses of Orsini and Colonna in 1517.

We would here refer to the frequent occurrence on these vases, as occasionally upon other pieces, of pharmaceutical and ecclesiastical signs, letters, &c., surmounted by the archiepiscopal cross and other emblems which we believe are allusive to the uses of monastic and private pharmacies for which the services were made, and not to be confounded, as has been too frequently the case, with the marks of *boteghe*, or of the painters of the piece. These emblems have no other value to us than the clue which they might afford to patient investigation of the locality and brotherhood of the conventual establishment to which they may have belonged, and among the archives of which may be recorded the date and the fabrique by which they were furnished.

But what are of far greater interest are those admirable early pieces, painted by ceramic artists of the first rank, who, beyond a rare monogram or date, have left no record of their place or name, and whose highly-prized works, for their authors are several, are jealously guarded in our public and private museums. Some of these, with reasonable probability, are believed to have been executed at Faenza.

Of minor excellence, but characteristic in its decoration, and of early date, is a deep bowl-shaped plate, in the collection of M. Basilewski from that of Mr. Barker, figured in Delange, pl. 47, with the subject of Actæon, surrounded by a border of interlaced strapwork in yellow, blue, orange, &c., and dated on the reverse 1503 (Mark 29); it is described in the Loans Catalogue (No. 5159).

Of the highest excellence is a plate in the Narford Collection, also figured by Delange, pl. 23; it is covered with grotesques, satyrs, &c.; in the lower part a satyress is nursing her baby, a subject which, with the addition of a satyr playing on a pipe, and landscape background, covers a beautifully painted plate in the British Museum. Mr. Fountaine's specimen is painted in a low but harmonious tone of colour on blue ground, and on the face occur the initials I · R · and the date 1508 (Mark 30).

The admirable plateau, described under No. 5162 in the Loans Catalogue, and belonging to the Baron Lionel de Rothschild, we believe to be of Caffaggiolo rather than of Faenza; but in Mr. Cook's

collection, from Mr. Barker's, is an exquisite piece, signed with the letter R (Mark 31), representing a centaur tied to a column, cupids, &c. The British Museum has some examples of early date and great excellence, which may be also assigned to this locality, although they do not afford us dates or monograms. So with a small but beautiful plate then belonging to Mr. Morland, and described under No. 5175 of the Loans Catalogue, as an unique example.

In the collection of Mdme. Salomon de Rothschild, of Paris, is a plate having for subject the Decollation of a Saint, and signed on the reverse amidst imbricated ornament, "Fato in Favenza 1523." M. Darcel ascribes No. G. 68 in the Louvre to the same brush.

Several examples are preserved, of an early character, perhaps the work of one hand, who marked them on the back with a large M crossed by a paraphe. They are usually plateaux, with raised centre, on which is a portrait head, or shallow dishes with flat border. No. 1612 in this Museum is a specimen, and the Marks Nos. 32, 33, are from others of the same artist or fabrique, which, wanting more definite information, is supposed to be Faenza, and there we leave them, although believing that they are more probably of Pesaro. Delange figures one with the portrait of "Lucia bella," from the collection of M. Fau, pl. 15. At Narford there is one from the Delsette Collection, having a bear hunt in the centre, with medallions on the border of blue and orange leafage. Mr. Franks has another, and others are in the British Museum and South Kensington collections.

Variations of the letter F are found on pieces, some of which are fairly ascribable to this fabrique, but we need not point out the fact that many other localities of the manufacture can claim the same for their initial letter, and that the characteristics of the pieces themselves are a necessary test. It is upon the evidence of these technical qualities that other marked pieces have been classed under this head, although we still confess some doubts in respect to the works of another artist before alluded to, which have been ascribed to Faenza by Mr. J. C. Robinson, but which we think may with equal probability have been executed at Castel Durante; the signature F · R · is to be seen, generally on a stone or other object in the foreground, upon the greater number of his existing works, the most important of which, representing the Gathering of the Manna, is in this Museum (No. 7680).

The British Museum possesses a plate by the same hand, subject, the Building of a Palace (Mark No. 41). Mr. Fountaine also has an example, subject, St. Jerome, and similarly signed, and others ascribed to this artist yb Mr. J. C. Robinson were exhibited and are described in the Loans

Catalogue at page 417. His works are remarkable for the power and brilliancy of the colours, the vigorous handling, and the rich quality of the enamel glaze. The pieces are without ornament on the reverſe.

Later in the 16th century, when ſubject painting covering the whole ſurface of the piece was in general faſhion (*iſtoriata*), the unſigned works produced at Faenza are difficult to diſtinguiſh from thoſe of other fabriques. Some examples exiſt in collections, as one in the Louvre (G. 77) with the ſubject of a cavalry ſkirmiſh, and inſcribed 1561 *in Faenca*, but we have no knowledge of their painters, and even the occurrence of the name of that city is but rarely met with. Her wares are uſually richly ornamented on the back with imbrication, as was the manner of Manara, or with concentric lines of blue, yellow, orange, &c. We have ſeen that this faſhion pertained alſo to Caffaggiolo.

E.—Of the pottery produced at Faenza during the ſeventeenth and the laſt century we have but little record. Some pharmacy vaſes are mentioned by M. Jacquemart, ſigned "Andrea Pantales Pingit, 1616," but the ſignature does not appear to be accompanied by the name of that city. In 1639 Franceſco Vicchij was the proprietor of the moſt important fabrique. The Marquis d'Azeglio poſſeſſes a ſpecimen of that period having a mark, but ſuch pieces are of great rarity.

We have already ſtated that there is a modern eſtabliſhment profeſſing to occupy the premiſes of the ancient Caſa Pirota, where we have ſeen fairly good reproductions of the ordinary *ſopra azzuro* plates of the old *botega*, but theſe are but weak imitations, and the glory of Faentine ceramic art muſt be looked for in this and in other Muſeums.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

A.—*Of the Caſa Pirota.*

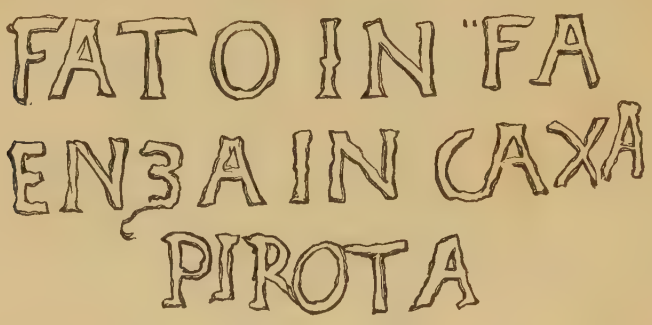
No. 1. On a ſcodella, ſubject Chriſt bound and led; exquiſitely painted, after the compoſition by Albert Dürer; border of groteſques reſerved on blue. In Mr. Henderſon's Collection, from that of M. Fould.

No. 2. On a ſmall ſhallow bowl or ſaucer, repreſenting the Saviour, in a ſarcophagus; border of cherubs' heads, groteſques, &c., reſerved in white and ſhaded in yellow-brown on dark blue ground. In the Britiſh Muſeum.

No. 3. On an example by the ſame hand as the following.

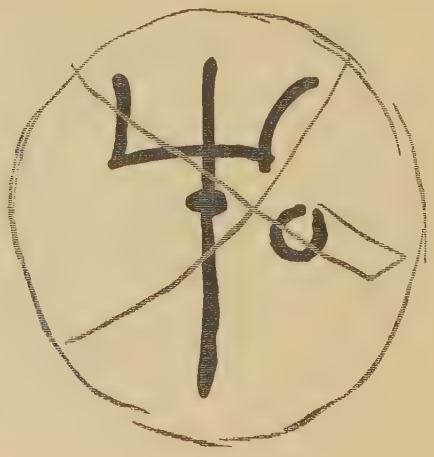
No. 4. On a large plateau in the Napier Collection (No. 3005), ſubject the Judgment of Paris; wide border of groteſques.

No. 5. On a plate in the Muſeum of the Univerſity of Bologna, repreſenting the coronation of Charles V. in that city in the year 1530, the probable date of the piece.



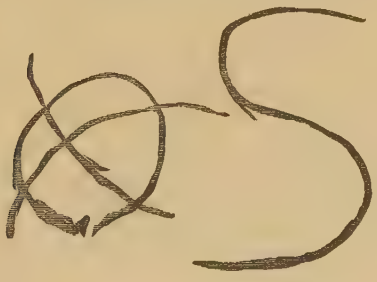
No. 6. In the foreground of the ſubject of a tazza belonging to Madame D'Yvon, of Paris, repreſenting a banquet (Dido and Æneas), figured in Delange's "Recueil," pl. 77.

No. 7. On the reverſe of a plate in Mr. Fountaine's collection, ſurrounded by an imbricated pattern in blue and orange; in the centre cupid playing a flageolet; border of groteſques, maſks, &c. in orange, ſhaded with red, on dark blue ground, dated 1531.



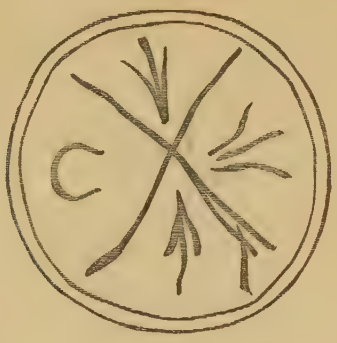
No. 8. On the reverſe of a fragment, painted with allegorical or romance ſubject, by the artiſt who ſigns F. R. This mark is ſimilar to the rebus adopted by Benvenuto Tiſio, or Garofalo, and the deſign for the piece may have been by that painter. Baſilewſki Collection.

No. 9. The mark careleſſly executed accompanied by the letter S.



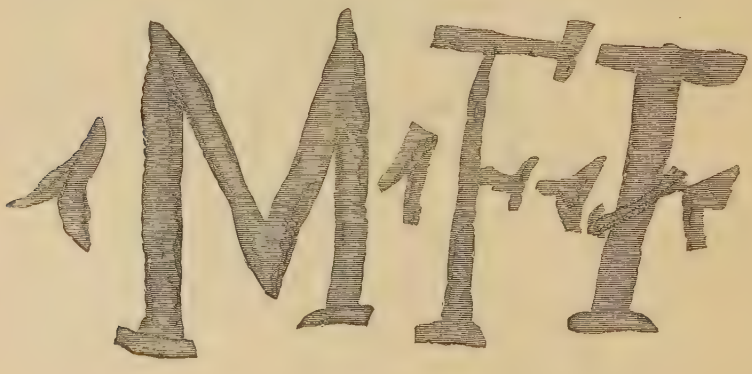
No. 10. The uſual mark with the addition of the letter B.

No. 11. Another variety of the mark.

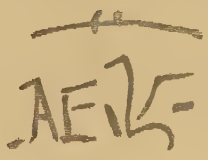


No. 12. On one of the ſervice painted with the arms of Guicciardini, the hiſtorian; in the Britiſh Muſeum.

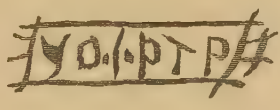
No. 13. On a large plateau, in the poſſeſſion of Monſignore Cajani at Rome; central ſhield of arms, ſurrounded by a wreath, leafage, arabeſques, &c. on a grey blue ground; of ſimilar character to No. 1723 in this Catalogue, which is marked with a trident (Faenza or Caffaggiolo?).



No. 14. On the reverſe of a moulded (*ſcannellato*) fruttiera in the Britiſh Muſeum, which, after painting, had failed in the firing, and was then filled in with fruit modelled in the round. The only mark (perhaps with the exception of the following) obſerved upon one of the numerous ſcalloped and moulded tazzas, with cupid centre and groteſques on blue and orange compartments. May be read IN·FAENZA·V· (Vergilio?) or FAVENZ· or NIcoLo FANo· V (Vergilio?).

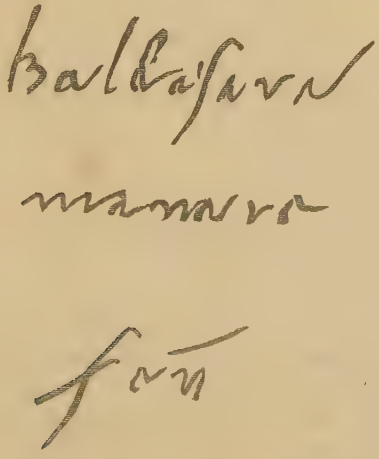


No. 15. On a tazza recorded by Delange, moulded in rilievo; groteſques on varied ground.

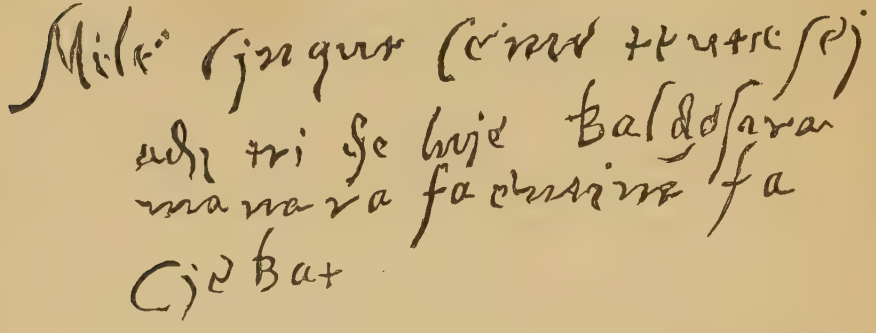


B.—*By Baldaſara Manara.*

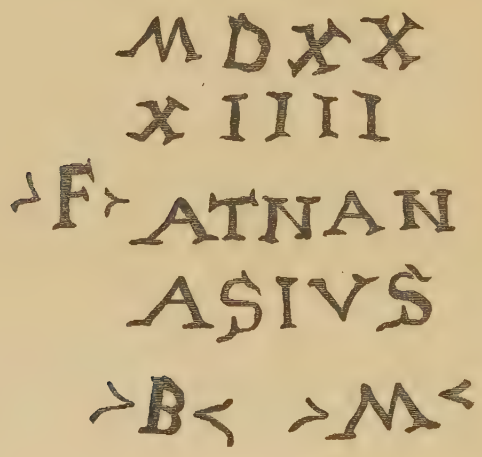
No. 16. On a tazza carefully painted with the ſubject of the Triumph of Time, a compoſition of many figures. On the reverſe the ſignature, and orange imbrication on yellow ground. In the writer's collection; formerly in that of Dr. Marchini, of Parma.



No. 17. On the reverſe of a plaque in the Britiſh Muſeum, repreſenting a warrior on horſeback, inſcribed beneath, BATISTON · CASTELLIN · FAVENTIN IAN STENVVS · MILES · DVCISQVE · FERRARIVM ANTESIGNAM.



No. 18. On the reverſe of a plate in the Muſeum of Economic Geology; allegorical ſubject, and three ſhields of arms.



C.—*By the Painter of the Muſeo Correr Service, and of his "botega."*

No. 19. This mark and early date, 1482, is on the face of one of ſeventeen plates of a ſervice by the ſame hand, in the Correr Muſeum at Venice (No. 215), repreſenting Solomon adoring the Idols; they are of remarkable beauty. Signor Lazari read this monogram as compoſed of the letters G · I · O ·, the O being croſſed by the I, but they appear to

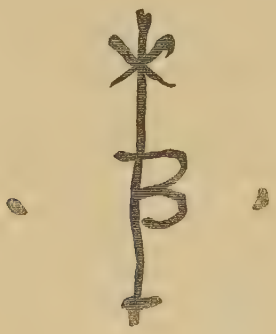
the writer more like T · M · in mediæval character, followed by a ſmall letter which may be q or p.

No. 20. On a plate in the Britiſh Muſeum, fine landſcape centre, Apollo and Marſyas on the wide margin. A later work of the ſame hand.

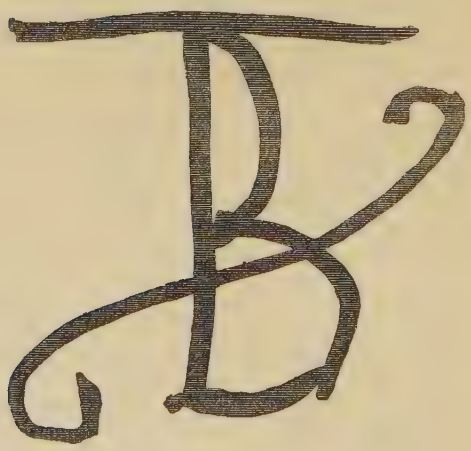
No. 21. Said to be on a plate with ſubject after Albert Dürer, but is, perhaps, a reduction from that on the plaque in the South Kenſington Muſeum (No. 69), painted with the Reſurrection, probably after Melozzo da Forlì.

No. 22. On a piece probably of the ſame "botega."

No. 23. On a plate; boys and animals, arabesque border in rich colours on blue ground.



No. 24. On a piece unknown to the writer.



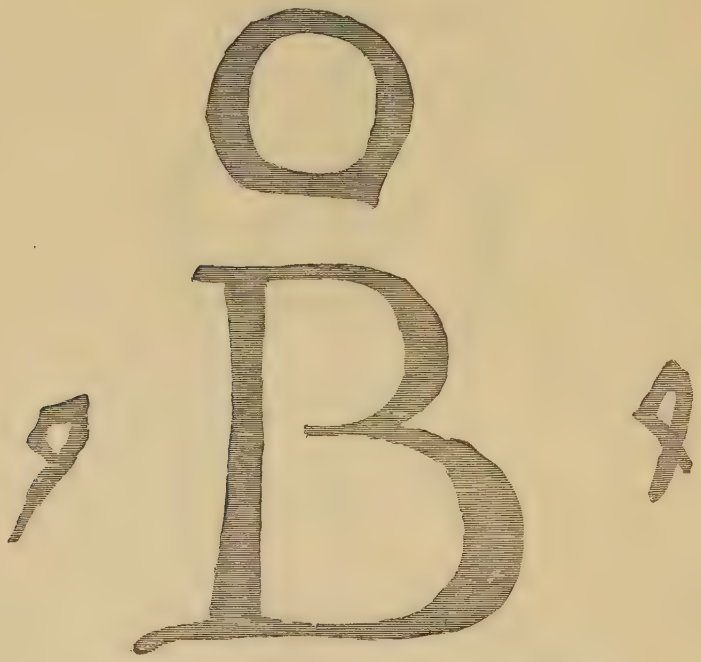
No. 25. On a pavement of tiles in the church of St. Sebaſtiano at Venice, dated 1510.

No. 26. On a ſmall drug pot in the Britiſh Muſeum, with medallion male portrait on dark blue ground, on which the mark is reſerved; on the other ſide is the letter P ſurmounted by a double croſs between E · F. Not by the ſame hand as the Correr ſervice, but probably of the "botega."

No. 27. On another early electuary pot; on the medallion a female playing a viol.

The letter B alſo occurs on the reverſe of an early diſh in the Louvre (G. 43), repreſenting a biſhop between St. James and St. John the Evangeliſt.

On No. 119, a plate of the Delſette Collection, the ſame letter occurs croſſed with a paraphe; the ſubject a Combat of Warriors. A ſimilar mark was on a plate in the Farrer Collection, with cupid centre and groteſques *ſopra azzuro*, after the manner of the Caſa Pirota pieces; it was dated 1520.



No. 28. This mark occurs on the face of a piece figured in Delange's folio work, pl. 54, from the Azeglio Collection; it is a plate with central ſubject of a boy with a wolf or dog, and wide *bianco ſopra bianco* border; the mark is on a ſtone in the foreground, and may or may not be a variety of the mark of this "botega."

D.—*On other pieces attributed to Faenza.*

No. 29. On a plate. Baſilewſki Collection from Barker. Subject, Actæon; ſtrap-work border; figured in Delange, Recueil, pl. 47, and deſcribed in Loans Catalogue, No. 5150.

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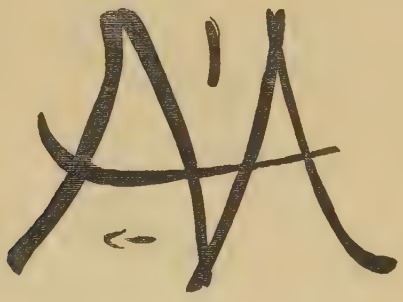
No. 30. On a very choice plate in Mr. Fountaine's collection; ſatyrs, ſatyreſs with baby, groteſques, &c., figured by Delange, pl. 23; the labels occur among the ornaments. Another fine piece, probably of Faenza, is in the collection of Baron Guſtave Rothſchild, of Paris, and is dated 1507.

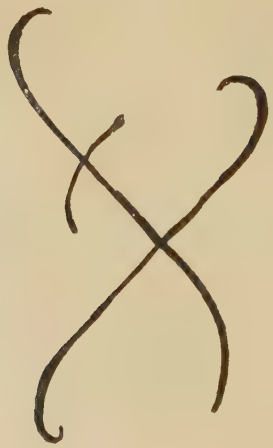
No. 31. On a beautiful plate in Mr. Cook's collection from Mr. Barker's; a centaur tied to a column, cupids, &c.; admirably painted.

No. 32. On an early plate with raiſed centre and female portrait, "Lucia Bella," collection of M. Joſeph Fau from Uzielli (?), figured in Delange, pl. 15 (Faenza (?) or Peſaro). The ſame mark ſlightly varied occurs on examples in the Britiſh and South Kenſington Muſeums, &c.

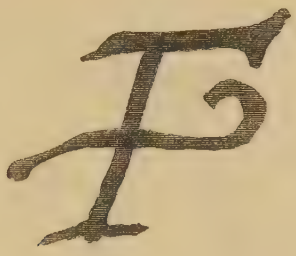


No. 33. Another variety of the ſame mark, on a plate with Moor's head in the centre, and yellow ornamentations.

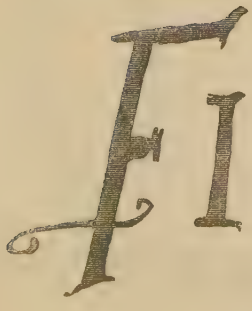
No. 34. On a plate; female buſt portrait with turban on head, blue ground.



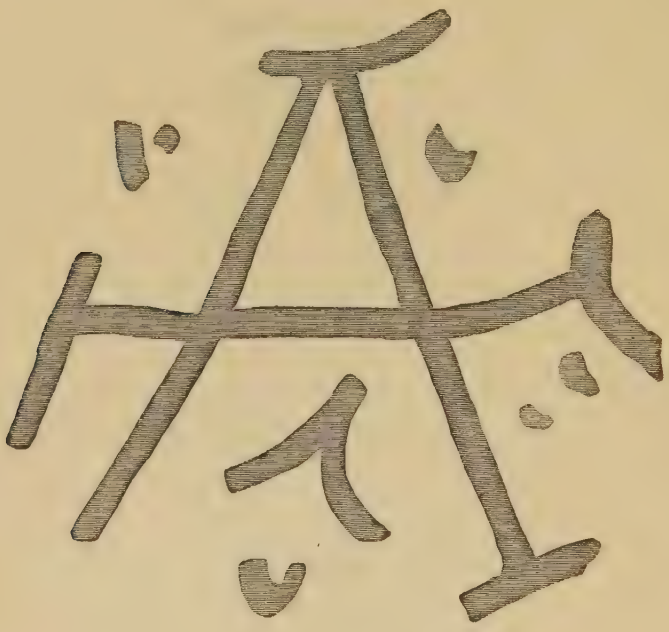
No. 35. On a plate, Barker Collection from Delfette (120); a troop of ſoldiers.



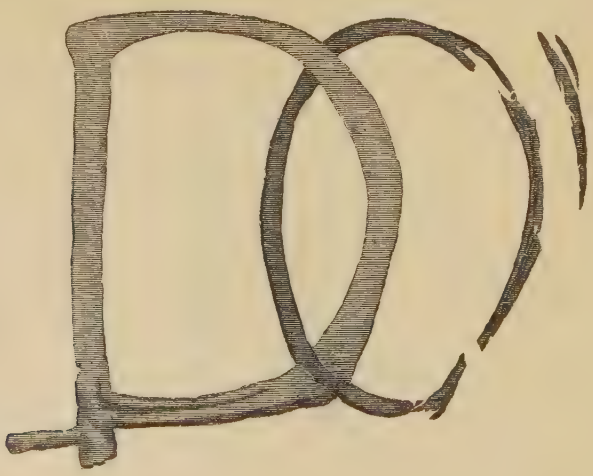
No. 36. } Varieties of the mark on pieces ſuppoſed of Faenza.
No. 37. }



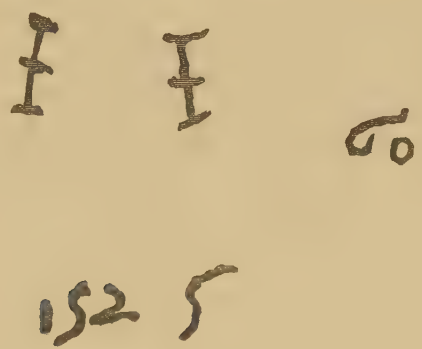
No. 38. This mark was on the reverſe of a plate repreſenting Samſon pulling down the pillars of the temple. It was in the Marryat Collection, and ornamented at the back.



39. On a *ſcodella*, central ſubject St. Jerome in the Deſert, border of *trofei*, reverſe *a quartiere*; fine work, about 1520. Henderſon Collection.



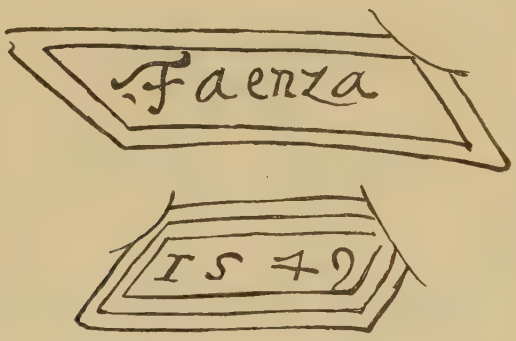
No. 40. Is on a plate in the Narford Collection; ſubject Diana and Actæon, coarſely executed, with border of groteſques and medallions bearing portraits, &c.



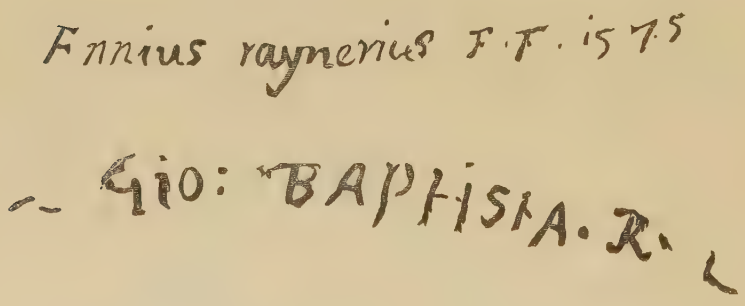
No. 41. On a plate alſo in the Narford Collection, repreſenting St. Jerome, after Albert Dürer, finely painted. By the ſame hand as the Gathering of the Manna, in the South Kenſington Muſeum (No. 7680), Mr. Addington's Death of Cleopatra, and a plate in the Britiſh Muſeum ſimilarly ſigned. Theſe muſt not be confounded with the works of the artiſt who ſigned with the ſame initials on pieces of the Caſa Pirota painted in a greeniſh yellow tone on the *berettino* (South Kenſington Muſuem, No. 4351).

No. 42. This mark occurs on a piece unknown to the writer.

No. 43. On a drug pot in Mr. A. W. Franks' collection, head of Camilla, on coloured medallion; trophies in greys and greens.



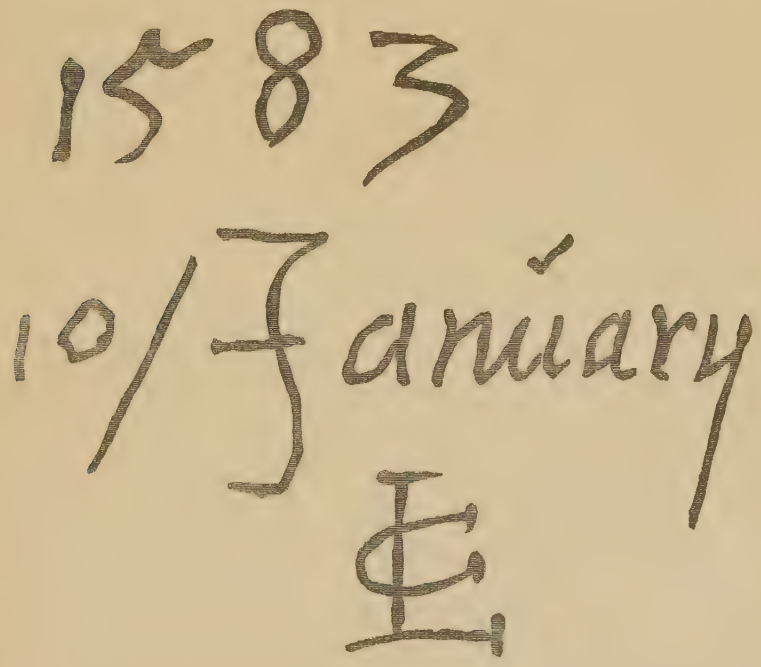
No. 44. This and the ſucceeding mark occur on pieces in the Louvre, Campana Collection (G. 641, 3). The firſt has for ſubject the Baptiſm of Chriſt, with ſhields of arms and the initials I . B . R . On the border of the reverſe the larger inſcription is written in blue, the ſmaller, with date, in black. The letters F . F . we read as *Faentino Faciebat.*



No. 45. is on the reverſe of a companion piece, painted with the buſt portrait of a bearded man, round which is inſcribed IOANNES . BAP . RUBBEVS . for whom, doubtleſs, the ſervice was painted by *E. Raynerius*, of Faenza, and whoſe initials (not intended as thoſe of the painter, though ſimilar) occur with the arms on the other plate. A third piece of the ſervice is in the Louvre, Jeſus and the Woman of

Samaria, part only of the inſcription on which remains — *ius* — F. — 57 —. The ſtyle is looſe and inferior, and the colouring cold.

No. 46. On a plate with female buſt portrait and border of fruit, flowers, foliage, &c. in yellow and blue. Franks' Collection.



In the Brunſwick Collection is a plate repreſenting the Rape of Helen, and inſcribed, *faenca ob opus fecit a di* 12 *di Abrile* 1543 *ſtoria de lena.*

In the Muſeum at Sigmaringen is a fine plate having for ſubject the Deſcent from the Croſs, which alſo is inſcribed, *Giovano Brama dj Parlerma* 1546 *in faenza*, accompanied by a mark conſiſting of the letters Mf ſo joined that the laſt member of the M may be intended for an L.

The letters ORillo are mentioned by Delange as on a plate; ſubject a cavalier without his head, preceded by Death on horſeback; which he aſſumes may be of Faenza; and on one with blue ground, the reverſe ornamented with a wreath of leaves and fruit.

Mr. J. C. Robinſon, in the catalogue of Mr. Napier's collection, under No. 2994, deſcribes a ſmall ſalver with central coat-of-arms, and border of groteſques, marked A . P, which he aſſigns to this fabrique or to Diruta.

CATALOGUE.

Productions of the Caſa Pirota.

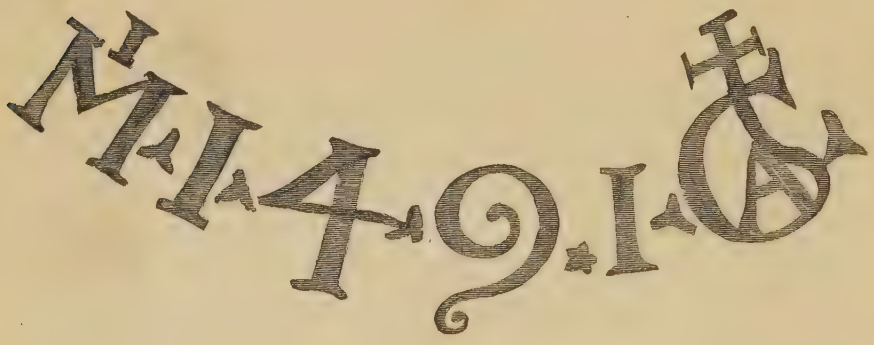
521. '65.

PLAQUE. Circular. Divided by concentric raiſed mouldings into three parts; dark blue ground; in the central medallion the ſacred monogram I·H·S in white; outer border wreath of orange and white flowers; the middle ſpace filled with zigzag rays, alternately orange and white; the date 1491 and a monogram. Italian (Faenza). Diam. 10¾ in. Bought (Soulages Coll.), 5*l.*

This intereſting piece is remarkable as the earlieſt ſpecimen known of a ſtyle of work called "ſopra azzuro." It is difficult to ſay whether the enamel is ſtanniferous; we are inclined to think that it is not, but that the grounding was formed in imitation of the glaze on ſome of the Siculo-Moreſque and Perſian wares, by mixing the blue pigment with the "marzacotto:" the ſame method appears to have been uſed at Nevers, to produce thoſe dark blue pieces, ſplaſhed with white, or covered with foliage and birds in white and yellow, in imitation of the Oriental ſtyle. The deſign conſiſts of the ſacred monogram in Gothic letters ſurmounted by a croſs, and ſurrounded by a zone of zigzag rays, alternately white and orange, at the lower part of which occurs the date and monogram (as given in facſimile). An outer edge of flower garland in white and orange completes the whole deſign, the parts of which are ſeparated by raiſed ridges of the ware. Its uſe was probably for incruſtation in a pilaſter or altar front. It is clearly of the ſame fabrique as the plates, &c. ſo well known, and of which No. 1734

is an example, and is the earlieſt ſpecimen of its claſs which has been obſerved. It is ſomewhat remarkable, that M. Darcel ſhould have read the monogram on either ſide of the date as that of Maeſtro Giorgio Andreoli of Gubbio, ſeeing that in no ſingle feature does this piece agree with the wares of that maſter's "botega." On the other hand, there can be no doubt that it is to be claſſed among thoſe ſimilar pieces on which occur the mark, believed to be of the "Caſa Pirota" in Faenza, namely, a circle croſſed, and having a pellet or creſcent in one quarter. (See Nos. 1734, 1732, 7158, &c.)

The monogram may be that of the convent or fraternity for which the plaque was made, or it may perhaps be read as "Mater" or "Maria Glorioſa."



354. '72.

TAZZA or "*Fruttiera.*" A border of groteſques, maſks, and animals, reſerved in white and ſhaded in a browniſh yellow tint on the dark blue ground; the centre entirely filled with the ſubject of Curtius leaping into the gulf; on a triple column in the centre hangs a ſhield of arms. Reverſe, reticulated ornament in blue and yellow, the centre occupied by the mark, conſiſting of a croſſed circle bearing a pellet in one quarter, believed to be that of the Caſa Pirota. Italian (Faenza). About 1515–20. Bought (Webb Coll.), 100*l.*

This is a charming piece of the early Faenza ware. It would appear to be painted by the ſame hand that executed Mr. Henderſon's

beautiful ſaucer (No. 5168, Loans Catalogue), having for ſubject Jeſus led before Annas, after Albert Dürer, and ſigned on the reverſe IN FAENCA; and one repreſenting the Entombment in Mr. Fountaine's collection, alſo a piece of ſimilar form and ſubject in the Britiſh Muſeum. Whether it be an earlier work of the artiſt, who ſome years later executed ſo many of the finer "ſmaltino" pieces, on which the fabrique mark occurs, as alſo the plaque from Raffaelle's "Lo Spaſimo," may be queſtioned, as alſo whether it may have been an early production of Baldaſara Manara's hand. In judging of ſuch works, conſiderable allowance muſt be made for alteration and development in the artiſt's manner, which in the earlier, more timid, but often more carefully executed and conſcientious works, frequently has a charm, which greater freedom of handling fails to elicit. The drawing of the ſubject is, as we have juſt ſaid, timid and weak, but careful; as in the groteſques of the border, the figures are modelled and ſhaded with a yellow brown. The diſtant landſcape is but rudely executed, and conſiſts of ſome impoſſible dark blue hills, like thoſe of Manara's work. The ſubject is divided by a triple cluſtered pillar, which would give the idea that it ſupported an arcade, unleſs intended as a monumental column; on it is ſuſpended a ſhield of arms, apparently *ſemée* with golden fleur-de-lis on a field gules, painted in the rich *roſſo di Faenza* pigment. Curtius, mounted on a wonderful blue horſe, is about to ſacrifice himſelf to the infernal gods for the good of Rome. The mark on the reverſe, which is ornamented with ſcalework, ſo much uſed by Manara and other Faentine painters, is that ſo often occurring on the "ſopra azzuro" wares aſcribed to the Caſa Pirota in Faenza.

7158. '60.

PLATEAU. In the raiſed medallion centre, on diapered grey ground, is a ſhield of arms blazoned in colour, bendy, or and gules, ſurmounted by a helmet, creſted with a demi-angel holding a ribbon inſcribed "pax," between two branches of laurel; from the helmet falls a ſort of lambrequin of foliated branches in blue and green; the reſt of the ſurface, except a narrow belt of white diaper on grey ground, "bianco ſopra ſmaltino," is grounded with dark blue; a leafage moulding, and a circle of cupids playing in various attitudes, occupies the hollow of the diſh; the wide rim is covered with groteſques;

the whole in light blue heightened with white "ſopra azzuro." Reverſe, concentric zones of dark blue diaper and ſcale pattern, heightened with orange, on a paler ground; in the centre the mark grounded in yellow. Italian (Faenza). About 1520. Diam. 17½ in. Bought (Soulages Coll.), 80*l.* (*See coloured plate.*)

This is the fineſt known piece of a fertile maſter who painted generally in "ſopra azzuro," and by whom are ſeveral other ſpecimens in this collection, as No. 1732–4, &c. Its general effect is excellent, and the decoration has been executed with care and great artiſtic knowledge. The zone of dancing cupids is pleaſingly conceived, and executed with an admirable effect of rilievo, and the coloured blazon of the ſhield of arms warms and gives life to the whole piece. The groteſques upon the outer borders are more or leſs varied in the different ſpecimens, but never riſe to the vigorous and eccentric deſigns of ſome other painters of Faenza, Caſtel Durante, Gubbio, and Urbino. The Muſeum is rich in examples of this maſter and botega, which appear to have been in great requeſt, and which were, at a later period, imitated at Forlì. We believe that the finer of the moulded pieces were produced at the ſame pottery and perhaps by the ſame hands. A globular pharmacy vaſe, carefully painted with belts of groteſques and foliated ornament on "ſmaltino" and orange ground, by the ſame artiſt, is in the writer's poſſeſſion.

1732. '55.

PLATE. "*Tagliere.*" In the centre a ſhield of arms ſurmounted by a cherub's head, on pale blue, ſurrounded by a moulding; wide border of groteſques in pale blue, touched with white on the dark blue ground. Reverſe, zigzags and flowers in dark blue on the paler ground, and the mark. Italian (Faenza). About 1520. Diam. 9½ in. Bought (Bernal Coll.), 12*l.*

A neatly finiſhed example of this numerous claſs, which may have been the work of one and the ſame artiſt. (See Nos. 1800, 1734, &c.)

The arms read: or, a chief azure, ſurmounted by one nebule argent; on a bend of the ſecond, three eight-pointed ſtars of the firſt.

1734. '55.

PLATE. "*Tondino.*" Dark blue ground; wide border of groteſques in paler colour, touched with white; in the centre a ſhield of arms of the Strozzi family, impaling Ridolfi, hanging from a cherub's head, and ſurrounded by a belt of white ſprays on pale, and bead moulding on dark blue ground. Reverſe, zigzags and flowers, with the mark in dark blue, on a paler ground. Italian (Faenza). About 1520. Diam. 9½ in. Bought (Bernal Coll.), 9*l.* (*See vignette.*)

A very good example by the ſame artiſt and with the ſame mark, ſlightly varied, as Nos. 1732 and 1800.

1800. '55.

PLATE. "*Tagliere.*" Dark blue ground; in the centre a cupid bearing a ſhield of arms, ſurrounded by an inner grey circle with white ſprays, and a wide border of groteſques in pale blue, touched with white "ſopra azzuro." Reverſe, zigzags and flowers, with the mark in dark blue on lighter ground. Italian (Faenza). About 1520. Diam. 9½ in. Bought (Bernal Coll.), 8*l.*

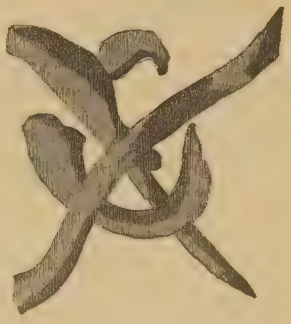
By the ſame hand and having the ſame mark as Nos. 1732 and 1734. The arms are: or, a double-headed eagle diſplayed and crowned, azure, bearing on its breaſt a ſhield blazoned: or, a bend azure, and appear to be thoſe of the Zuſteguan family of Venice.

4624. '58.

PLATE. "*Tagliere.*" Central medallion of Cupid on yellow ground; wide border of groteſques in pale blue heightened with white, on dark blue ground. Reverſe, petals, outlined in blue and daſhed with blue and orange; the mark

in orange. Italian (Faenza). Dated 1524. Diam. 9½ in. Bought, 4*l.*

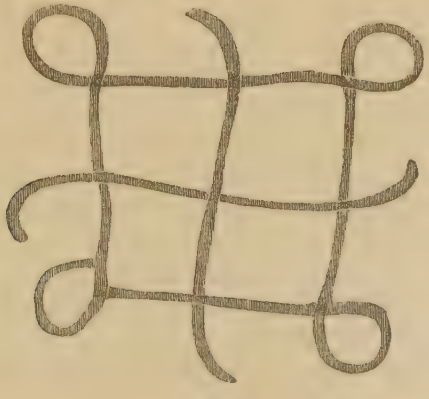
This piece has failed to take ſo good a dark blue colour in the firing; the painting is haſty; the mark at the back would appear to be a circle divided by a croſs and having a pellet or ſpot in one quarter. The date, 1524, inſcribed on labels among the groteſques is noteworthy. The reverſe is not ornamented in the uſual faſhion.



8963. '63.

PLATE. "*Fruttiera.*" The Adoration of the Shepherds, compoſition of ſix figures after Francia; in dark blue and green relieved with yellow. Reverſe, a diaper of interſecting circles in darker blue, with orange centres, on a paler ground, and interlaced knot ornament or mark. Italian (Faenza). About 1520. Diam. 10½ in. Bought (Soulages Coll.), 20*l.*

By the ſame hand as No. 1765, and a piece of the ſame ſervice; it is apparently an early and excellent example of this artiſt, who made it his chief habit to paint in theſe peculiar yellow tones on the "ſmaltino" ground.



1765. '55.

TAZZA Plate. Chriſt and the Woman of Samaria, with landſcape background; painted in colour on a grey blue enamel, "berettino" or "ſmaltino." Reverſe, petals, outlined blue, and touched with blue and orange; in the centre the inſcription DA · MI CHI · with ſcroll ornament. About 1520–25. Diam. 7¾ in. Bought (Bernal Coll.), 20*l.*

A neat example by the hand that painted No. 8963 and many other pieces in the ſame ſtyle. In this inſtance the ſubject fills the whole piece; it is carefully finiſhed, although the drawing does not ſhow great ability in the figure ſubjects. The colours are heavy, which effect is increaſed by the dull grey ground, wanting the relief given by the dark blue border of groteſques to the majority of his works. The inſcription doubtleſs alludes to the ſubject, "give me" (of this water).

4351. '57.

PLAQUE, of upright, oblong form. Chriſt bearing His Croſs, after the painting by Raffaelle known as "Lo Spaſimo di Sicilia." Italian (Faenza, ſigned F. R.). About 1530. H. 19 in., W. 13 in. Bought, 57*l.* 4*s.*

An important example of the artiſt whoſe initials, F. R., are ſigned upon a ſquare ſlab in the foreground of the ſubject, and who in all probability in his younger days, executed the pieces numbered 8963 and 1765, as alſo the centres of ſeveral of thoſe well-known "ſopra azzuro" plates, of which Nos. 7158 and 1734 are brilliant examples; whether the groteſque borders and other ornament in blue *camäieu* may alſo be aſcribed to his bruſh is an open queſtion, but there can be little doubt that nearly all the finer examples of this ſtyle of painting, and which appears to have been for a time a ſpeciality of the "Caſa Pirota" were executed by him. We do not, however, include the earlier pieces, ſuch as Mr. Henderſon's plate ſigned "in Faenca," or that, No. 354. '72, which belonged to Mr. Webb, having for ſubject the ſtory of Curtius,

and marked with the croſſed circle on the reverſe, neither the ſmall ſaucer in the Britiſh Muſeum repreſenting the Saviour in the Tomb, and ſimilarly marked, all of which we believe to have been executed by an earlier and more delicate hand, about 1515. At the Loans Exhibition (No. 5174), Mr. Joſeph exhibited another ſpecimen, probably of rather later period than the preſent, and which repreſented on a large plaque, executed in blue and opaque colours heightened with white on the pale grey-blue glaze, a group of the twelve apoſtles ſtanding beneath a loggia of Italian renaiſſance architecture, while in the clouds above appears the Virgin and Child, after Marc Antonio's print from Raffaelle's "Madonna di Foligno," referred to at page 478; that piece is not ſigned, but there is an equally important one in the Britiſh Muſeum, repreſenting the Adoration of the Magi, by the ſame hand, on the back of which is the mark of the fabrique; over a portico in the ſubject the croſſed circle divides the figures of the date 1527.

We cannot write in glowing terms of "Lo ſpaſimo," which, like the other large ſubject pieces by this painter, is heavy in tone and ſomewhat patchy, nor can the drawing be highly extolled; it is, nevertheleſs, an important ſpecimen.

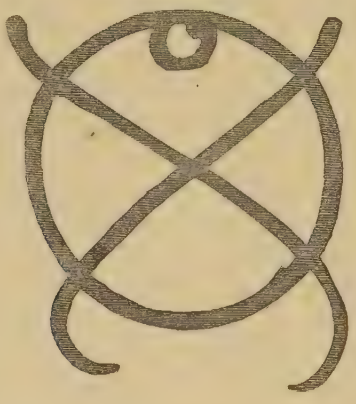
Other examples of this maſter are referred to in the notice on this fabrique.

1776. '55.

TAZZA Plate. "*Fruttiera.*" Mutius Scævola; painted in colours, outlined and ſhaded in blue on the white ground. Reverſe, concentric rays and circles in blue, daſhed with orange, and the mark. Italian (Faenza). About 1540. Diam. 10 in. Bought (Bernal Coll.), 5*l.* 10*s.*

This and No. 4317 are evidently painted by the ſame hand; that on a blue ground, and having the inſcription "Fata in Forli;" this, on a white enamel, bears the well-known mark of the croſſed circle and pellet, believed to be that of the Caſa Pirota botega at Faenza. This ſame hand has evidently painted Nos. 1739 and 1677, as probably alſo ſome of the medallion centres of the ſcolloped pieces of inferior quality. From the evidence of theſe two pieces we may infer that their painter worked firſt at one, and then at the other of theſe neighbouring potteries, and that both Faenza and Forlì produced "ſopra azzuro" pieces of ſimilar ornamentation. The occurrence of the croſſed circle is more frequent on the finer examples, painted by a more able hand, whilſt the work of this artiſt generally occurs on pieces

without that mark. His training was at Faenza, whence he migrated to Forlì, unleſs an imitator who forged the Faentine mark. The painting denotes a young and inexperienced hand, ſomewhat more advanced on No. 4317.



1677. '55.

PLATE. "*Tagliere.*" In the centre a half figure of Moſes, on yellow ground; a central border of white ſprays on grey, and a wide outer border of arabeſques in pale blue, touched with white and yellow on dark blue ground. Reverſe, flowers and zigzags in dark, on a pale blue ground. Italian (Faenza or Forli). About 1520–30. Diam. 9½ in. Bought (Bernal Coll.), 5*l.* 10*s.*

Perhaps by the ſame artiſt as No. 1739, and probably made for ſale, thoſe having armorial ſhields, being ſpecially ordered, would naturally be painted with higher finiſh. There is no mark on the back of this piece.

1739. '55.

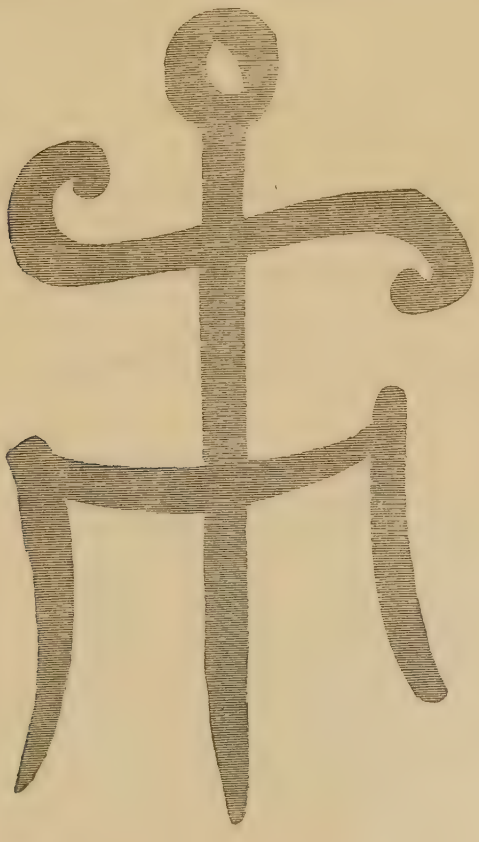
PLATE. "*Tagliere.*" In the centre a male half-figure in coſtume of the period, ſurrounded by a belt of grey with white ſprays, and a wide border of groteſques in *camäieu*, of pale blue on dark blue ground. Reverſe, concentric belts of dark, on pale blue ground. Italian (Faenza? or Forlì). About 1525–30. Diam. 9¼ in. Bought (Bernal Coll.), 8*l.* 10*s.*

A ſimilar piece to No. 1677, and alſo without the mark of the fabrique.

1723. '56.

CIRCULAR Diſh. "*Bacile.*" Decoration in "ſopra azzuro." In the centre a ſhield of arms; Medici impaling Strozzi; the ſurface covered with ſcroll ornament, plaits, and foliation, in white, blue, green, and yellow on the pale blue ground, ſurrounded by a garland of laurel. Reverſe, plaits, zigzags, and the mark in dark blue. Italian. (Faenza or Caffaggiolo?) About 1530. Diam. 15½ in. Bought (Bernal Coll.), 10*l.*

The mark on the back of this piece alſo occurs on one in the Britiſh Muſeum, the ſubject of which is Orpheus playing, nymphs, &c.



liſtening around; rather coarſely painted on the front of a pharmaceutical jar, on a grey-blue ground; the mark is on the back; it alſo is found at the back of No. 2544 in this collection. A plate in the poſſeſſion of Mr. Fountaine at Narford Hall, with cupid centre and groteſque border on dark blue ground, is dated 1531, and has the ſame trident, accompanied by the croſſed circle and pellet, ſuppoſed to be the mark of the Caſa Pirota in Faenza. The red uſed upon the preſent piece, and the blue and yellow pigments, differ materially from thoſe of Caffaggiolo, although the trident occurs on an example of that fabrique, in conjunction with the uſual mark and the name. The armorial bearings on the preſent piece would alſo point to a Florentine origin. Monſignore Cajani, at Rome, had in his poſſeſſion laſt winter (1871) a fine diſh by the ſame artiſt, on the back of which was the Mark No. 13, conſiſting of the three letters M · F · I, the latter croſſed by a paraphe.

1729. '55.

PLATE. "*Tondino.*" Scroll ornaments and interlacings in dark blue, touched with white, and a green garland on pale blue ground, "ſopra azzuro;" in the ſunk centre a trophy of arms. Reverſe, ſcrolls and a mark. Italian. (Faenza or Caffaggiolo?) About 1530. Diam. 9¾ in. Bought (Bernal Coll.), 7*l.* 10*s.*

A piece perhaps of the ſame ſervice, and in the ſame ſtyle of decoration as No. 1723.

2544. '56.

PLATEAU. Arabeſque and diaper ornaments in white and yellow enamel on the dark blue ground, in imitation of the Venetian enamels; "ſopra ſmaltino." Reverſe, ſcroll and zigzag ornaments, and marked with a trident. Italian. (Faenza or Caffaggiolo?) About 1530. Diam. 15½ in. Bought, 2*l.*

From the imitation of the Venetian diſhes enamelled on copper, with dark blue ground and arabeſque ornamentation in gold, this, and other ſimilar ſpecimens, have been aſcribed to the Venetian potteries. We are, however, of opinion that they were produced at Faenza or Caffaggiolo; the occurrence of the trident in connexion with the croſſed circle on a piece belonging to Mr. Fountaine, confirming our view, unleſs that alſo was the work of a Faentine artiſt painting elſewhere. No. 1723 is by the ſame hand.

1709. '55.

EWER. "*Mezzina.*" Globular; pale blue ground, "ſmaltino." In front, ſurrounded by a wreath of green foliage and yellow flowers, tied with orange ribbon, is a medallion grounded in dark blue and covered with trophies of arms, &c. in a lighter tint heightened with white; handle dark blue and yellow. Italian. (Faenza or Caffaggiolo?) About 1530. H. 15 in., diam. 13 in. Bought (Bernal Coll), 12*l.* 1*s.* 6*d.*

Probably by the ſame hand as Nos. 2544 and 1723, whoſe mark is a trident.

Moulded Pieces (*Scannellato*).

8897. '63.

AZZA or "*Fruttiera.*" Moulded, "*Scannellato,*" in concave waved ſpiral flutings, with cut or ſcalloped border; on the central medallion St. Francis (?) in a rocky landſcape; foliated ſcroll pattern, in white on orange, and yellow on blue ground, alternating in whorls round the centre. Reverſe, lines of blue and orange. Italian (Faenza). About 1520 or 1530. Diam. 11½ in. Bought (Soulages Coll.), 20*l.* (*See vignette.*)

This is a fine ſpecimen of a numerous claſs of pieces which were in all probability produced at Faenza about 1520 or 1530. Mr. J. C. Robinſon writes of this:—

"The works of this maſter are numerous, and reſemble each other ſo cloſely as to be always eaſily recogniſable. The pattern, indeed, ſeems to have been a 'ſpecialty' of this particular artiſt; the pieces are always executed with great delicacy, the figure ſubjects in

the medallions being well drawn, and painted in a finiſhed and ſpirited manner."

Like the plates with dark blue ground and groteſques, "ſopra azzuro" (ſee No. 1734), theſe would appear to have been in great demand, and perhaps, in the firſt inſtance, the product of one botega, but we doubt their all having been by one hand. A reference to Nos. 1807, 8958 will ſhow the work of a leſs careful artiſt. There can be little doubt that the borders were painted by others, the ſubject centre being the work of a ſuperior bruſh. We know of only one piece on which a mark occurs; it is in the Britiſh Muſeum (Mark No. 14), which may be that of M° Vergilio of Faenza. From what we are told by Picolpaſſo, there can be little doubt that a ſimilar claſs of wares was alſo made at Caſtel Durante, and under figures 42 and 44 of Tav. II. he gives us examples of the manner of moulding ſuch pieces; it becomes a queſtion therefore whether any, and which of theſe pieces, were produced at Caſtel Durante, and which at Faenza. One in Mr. Cook's collection (from Barker) with very dark ground, and differing in ſome particulars from the more typical pieces, is luſtred with ruby and gold; it is a ſolitary inſtance, to our knowledge, of a piece preſumably Faentine, being enriched with the luſtrous colours; but here again we fall back upon the probability of its being a piece really made at Caſtel Durante and luſtred in the uſual way at Gubbio.

1720. '55.

TAZZA or "*Fruttiera.*" Moulded, "*Scannellato,*" in concave waved ſpiral flutings, with ſcalloped border; on the central medallion, the Magdalene kneeling in a glory; foliated ſcroll pattern in white on orange, and yellow on blue ground, alternating in the flutings and on the edge. Reverſe, lines of blue and orange. Italian (Faenza). About 1520 or 1530. Diam. 11¼ in. Bought (Bernal Coll.), 6*l.* 10*s.*

This is the companion piece to No. 8897, and painted by the ſame artiſt.

1721. '55.

TAZZA or "*Confettiera.*" Moulded, "*ſmartellato,*" into compartments, diapered with arabeſques in orange on dark blue and green, and in white on orange ground. On the central medallion a Saint (John ?) ſeated on a cloud. Reverſe, daſhes of blue and orange. Italian (Faenza). About 1520–30. Diam. 11½ in. Bought (Bernal Coll.), 6*l.* 10*s.*

Painted by the ſame hand as Nos. 8897 and 1720. Theſe pieces are much varied in the faſhion of their moulding, and are in the ſtyle of the ſilver plate of the period, hence the term "ſmartellato," hammered, alſo given to pieces of this claſs by Piccolpaſſo. Gubbio alſo produced pieces ſimilarly moulded.

8958. '63.

TAZZA. "*Fruttiera.*" Eſcalloped "*ſmartellato.*" On the central medallion the profile buſt of a man in Eaſtern coſtume, the remainder covered with foliated ſcroll diaper, dolphins, &c. in compartments, alternately grounded in green, orange, and blue. Reverſe, coarſely painted with concentric circles and ſemi-circles of blue and yellow. Italian (Faenza ?

or Forlì). About 1525–30. Diam. 10¾ in. Bought (Soulages Coll.), 5*l.*

1807. '55.

TAZZA or "*Confettiera.*" Eſcalloped "*ſmartellato.*" Cupid on a central medallion, the reſt covered with foliated ſcroll pattern of white and yellow, in compartments alternately grounded in green, orange, and blue. Reverſe, coarſely formed petals, &c. in blue, orange, and yellow. Italian (Faenza? or Forlì). About 1525–30. Diam. 10½ in. Bought, 6*l.* 10*s.*

Perhaps by the ſame artiſt as No. 8958. The medallion ſubject is not painted with ſo much care as thoſe on Nos. 8897, 1720, 1721, where a ſuperior hand is diſcernable. The diapering was probably executed by others.

8920. '63.

TAZZA Plate or "*Fruttiera.*" Fluted and eſcalloped "*Scannellato.*" In the centre a medallion with claſſical profile portrait over a ſcroll inſcribed "Flamino" on dark blue ground; the inner border divided into compartments with arabeſques on a ground alternately green and blue; the outer, blue and orange. Reverſe, daſhed lines of blue and orange. Italian. (Faenza or Forlì?) About 1525–30. Diam. 10 in. Bought (Soulages Coll.), 15*l.*

By the ſame hand as No. 8958.

4626. '58.

TAZZA Plate. "*Confettiera.*" Emboſſed "*Scannellato.*" On a central medallion a half figure of St. Sebaſtian on blue ground. Diaper of foliated ſcrolls in light blue on com-

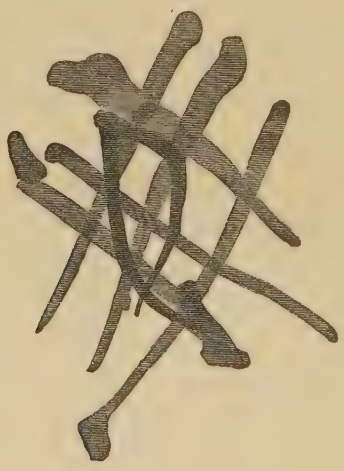
partments of orange and dark blue ground. Reverſe, ſprays of dark blue and orange. Italian. (Faenza or Forlì ?) About 1520–30. Diam. 9¼ in. Bought, 4*l.*

Alſo by the ſame hand.

1611. '55.

TAZZA. "*Confettiera.*" Emboſſed "*Smartellato.*" On central medallion, Cupid with a vaſe ; foliated ſcrolls in pale blue on compartments of orange and blue ground. Reverſe, lined and daſhed with blue and orange, and the central mark or ornament. Italian (Faenza (?) or Forlì). About 1525. Diam. 8 in. Bought, 8*l.*

By the ſame hand as No. 4626. It is doubtful whether the confuſion of lines is meant for a mark or only an ornament. (See remarks on No. 8897.)



4343. '57.

TAZZA Plate. "*Fruttiera.*" Moulded "*Scannellato.*" On the raiſed medallion centre a half-figure of Judith with the head of Holofernes, ſurrounded by radiating ſunk

flutings, diapered with light blue arabeſques on dark blue ground, "ſopra azzuro;" a circle of depreſſions round the border, grounded in orange, relieved by white ſprays. Reverſe, outlined to the form in dark blue with ſprays of yellow and orange on the light blue ground. Italian (Faenza or Forlì). About 1530. Diam. 10¼ in. Bought, 10*l.* 10*s.*

8955. '63.

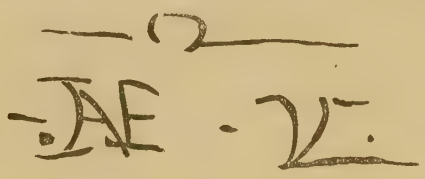
TAZZA, Deep. "*Fruttiera.*" Fluted and eſcalloped. In the raiſed centre a half-length figure of a woman holding a pierced heart; the border of radiating flutings alternately orange and deep blue painted with foliated ſcrolls. Italian. (Faenza or Caſtel Durante?) About 1530. Diam. 9¼ in. Bought (Soulages Coll.), 6*l.*

436. '69.

TAZZA or "*Fruttiera.*" Moulded. A central figure (Mercury?), and bunches of flowers round the ſides painted in blue and yellow on a white ground; on the reverſe a mark. Italian. (Faenza or Imola?) Latter half of the 16th century. H. 3½ in., diam. 12 in. Bought, 3*l.* 3*s.*

The mark upon this piece is preciſely ſimilar to that on a moulded diſh filled in with fruit, in the Britiſh Muſeum, and which is given in facſimile at No. 14. In that we have one of the well-known *ſcannellato* pieces, covered with groteſques on compartments grounded alternately in blue and orange, around a central yellow medallion on which is the figure of Cupid. The glaze having failed in the firing, the piece has been filled in with fruit modelled in the round, and again paſſed through the fire. A ſimilar inſtance of this economy obſerved at the ſame fabrique is in the writer's collection, but it is without the mark. Both theſe ſpecimens are of that well-known model and ſtyle of decoration which has almoſt univerſally been aſcribed to Faenza. The preſent example differs materially in decoration, and is probably of later date, but it bears the ſame monogram on the reverſe, and may with

probability be referred to the ſame origin. It is one of a numerous claſs which Italian collectors have aſſigned to Imola; all diſtinguiſhed



by a thick coating of milky enamel, and ornamentation in pale and crude colouring; but it is alſo preſumable that a ſimilar kind of ware was produced at ſeveral cotemporary fabriques. One, very like the preſent piece, was in Mr. Reynolds' collection, and ſigned at the back *Fatta in Torino ade* 12 *&* *Setebre* 1577. No. 4384 is probably from the ſame pottery as the preſent piece, and we think that No. 8929 may be more reaſonably claſſed with it than under Savona. We have placed them among the later wares of Faenza, always with ſome doubt in favour of the neighbouring fabrique of Imola or perhaps of Turin, to which place the artiſt may have ſubſequently emigrated. We cannot agree with Mr. Chaffers, who refers this piece to Venice, reading the letters A. F. ſo frequently ſeen on Venetian fayence, followed by V. E. for Venice. The Venetian mark he alludes to occurs only on wares of very different character, and of a later period. The writer has obſerved a variation of the combined A and F with other letters, I and R, on a piece of this ware.

4384. '57.

TAZZA. "*Fruttiera.*" Border perforated in baſket-work pattern; the centre painted with a figure of Juſtice in blue and yellow on white ground. Italian. (Faenza or Imola?) Late 16th or early 17th century. Diam. 10¼ in. Bought, 1*l.*

8929. '63.

PERFORATED Tray or Baſket, with two foliated handles. A central medallion of blue leafage on yellow ground, with a ribbon inſcribed S. A. G. S.; the reſt of the bottom and

ſides perforated, leaving a ſcroll and leafage device, coloured in blue, yellow, and green. Italian. (Faenza or Imola ?) 17th century. Diam. 12 in. Bought (Soulages Coll.), 5*l.*

There is ſome elegance in the form and device of this piece, but the colours are cold and crude. The initials are probably thoſe of the owner. It is perhaps of the ſame fabrique as No. 4384. Mr. Chaffers aſcribes this piece to Savona.

By the Painter of the Muſeo Correr Service and of his Botega.

4277. '57.

LAQUE. Square. Subject of many figures in a hilly landſcape, a town in the diſtance; probably repreſenting Joſeph ſold by his brethren; after an unknown deſign by a maſter, apparently of the Umbrian ſchool. Italian (Faenza or Caſtel Durante). About 1480–82. H. 15 in., L. 15 in. Bought, 40*l.*

The decorative application of theſe plaques is unknown, but it is preſumable that they were like the ſimilar paintings on porcelain now produced at Dreſden, Munich, and elſewhere, made as ſmall pictures for incruſtation, or hanging in frames upon walls. The preſent ſpecimen is remarkable for its ſize and for the excellent though timid art with which it is painted, indeed in the figure of the child in the foreground there is ſo much of the ſpirit of Raffaelle that, but for the probability of its having been already made at the time of his birth in 1483, and if the myth of his having painted on pottery could be believed, we might aſcribe it and ſome touches on the ſurrounding figures, to his boyiſh hand. A broken hilly country is repreſented, of a thoroughly Umbrian character, among which are trees and a town in the diſtance; on the road thereto a party of four horſemen advances, ſeven others wait on a nearer riſing ground to the right, while on the

left three men, wearing turban caps and looſe garments, hurry away together. The foreground is occupied by a group of ſix men in armour to the right, and four women, one with a child in her arms, on the other ſide; they contemplate, and apparently are ſpeaking to a naked boy, who ſtands in their midſt, and by his attitude would ſeem to caſt himſelf upon the ſtrangers, one of whom with open arms advances towards him.

The whole compoſition is more in the manner of the early Umbrian ſchool, than in that of Francia, to which it next approximates, indeed, the young Timoteo della Vite, Giovanni Santi, or even Perugino, might have deſigned it. The colours uſed are ſomewhat pale and liquid; a lively yellow predominates in the dreſſes, and in the high lights of the trees, as gold was uſed for the latter purpoſe in the paintings of that period. A pale thin blue is much uſed, and with great delicacy of effect, a deep ochreous orange, a purple, and a liquid green complete the palette. The glaze appears to be ſtanniferous, but it is difficult to determine from ſight only, whether it be ſo or merely the ordinary *coperta* covering a ſlip of fine white clay.

From a careful compariſon with one of the plates now belonging to the writer, and formerly in the Pourtalès Collection, he is ſatisfied that this plaque is an early work by the artiſt who painted the other pieces of a ſervice now in the Correr Muſeum at Venice, one of which is ſigned with an initial in early characters, apparently the letters T . M (?), accompanied by the date 1482 (ſee Mark No. 19), but whether of the fabrique of Caſtel-Durante or of Faenza, to which the late able director of that muſeum, Signor Lazari, aſcribed it, we are yet unable to decide with certainty.

1756. '55.

TAZZA Plate. "*Scodella.*" The Judgment of Solomon. On a ſtep of the throne is inſcribed "non mi chi nec tibi ſed dundiatur." Reverſe, a central roſette and radiating flutings filled in with ſcroll work in blue. Italian. (Faenza or Caſtel Durante?) About 1482. Diam. 9¼ in. Bought (Bernal Coll.), 22*l.* 6*s.*

This plate is painted by the ſame hand as the well known ſeries of pieces in the Correr Muſeum at Venice, one of which is dated 1482 (ſee Mark 19). We know nothing of the hiſtory of this excellent

PLAQUE

THE RESURRECTION.

FAENZA. *Signed in monogram of T. B.—About* 1490–1500.

(69–65.)

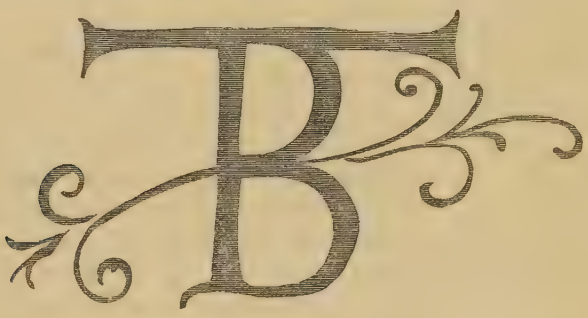
artiſt, whoſe works are extremely rare, and to whom we aſcribe the beautiful large plaque No. 4277. A plate in the poſſeſſion of the writer, is one of the ſervice alluded to, repreſenting the Judgment of Midas, a continuation of which hiſtory is the ſubject of one of the Correr pieces. The preſent example may alſo have belonged to the ſame ſet, and it is worthy of note that the ſigned and dated piece illuſtrates another paſſage in the Hiſtory of Solomon, his Worſhip of an Idol. A compariſon of the writer's plate with this one and the plaque, has enabled him to corroborate the opinion he had previouſly formed. Solomon, wearing a turban, is ſeated on a throne raiſed by two ſtages from the diapered floor; the ſides of theſe ſtages are ornamented with panels of arabeſque ſcrolls and central maſk, in the ſtyle of the borders of the Faenza and Siena plates; the two women, clad reſpectively in yellow and brown dreſſes, ſtand before him, one with her hands in the attitude of prayer; the executioner, nearly naked, and with uplifted ſabre holds the child by one foot in the left hand, hanging with head downwards. The careful drawing and delicate tones of colour ſo characteriſtic of this early artiſt pervade the ſubject; the yellow drapery ſhaded with blue, and the liquid nature of the pigments, are peculiar, the high lights being delicately touched in with white.

69. '65.

PLAQUE. The Reſurrection. In the ſtyle and probably from a deſign by Melozzo da Forlì. Italian. (Faenza or Caſtel Durante?) About 1490–1500. H. $9\frac{3}{4}$ in., W. 8 in. Bought (Pourtalès Coll.), 126*l*. (*See coloured plate.*)

In all the higher qualities, as well as in delicacy of finiſh, and minute attention to details, this plaque is perhaps the moſt artiſtic production of the Italian painters on enamelled pottery which has deſcended to us. When we conſider the ſmall number of pigments known to the ceramic artiſts of that early time, it is remarkable to find ſo exquiſitely delicate a tone of colouring as pervades the whole of this picture, at the ſame time there is a breadth of treatment and an effect of rilievo and of diſtance, which are of a very high order. The handling is like that of the great illuminators of the day, as Girolamo dai Libri, and others, while the delicate tranſparency of the nicely graduated colouring has ſomething of the effect of oil painting. It is the work of an artiſt of the higheſt excellence, whoſe initial

monogram at the back of the piece compoſed of the letters T and B is all we know of his name or of his botega.



The compoſition is in a rocky landſcape, through openings of which are ſeen a mountainous diſtance, with a town and a river or lake; in the foreground the open ſarcophagus lies diagonally, ſurrounded by a group of eight ſoldiers moſtly in armour, and in attitudes of varied proſtration and alarm, a delicately pencilled cloud, among which are ſeen three cherubs' heads, ſupports the riſing figure of the Saviour, who holds in his left hand the ſtaff and banner of the croſs. The ſpirit of Mantegna pervades the whole compoſition, and is particularly ſhown in the bold and maſterly foreſhortening of the proſtrate ſoldiers, while the expreſſion of fear, aſtoniſhment, and awe depicted on their countenances is rendered with great ability.

A careful examination of the pieces ſigned with his monogram, and with others painted in the ſame artiſtic manner, among which is No. 1756, and a plate in the writer's collection, both of which were probably of the ſame ſervice as thoſe preſerved in the Muſeo Correr at Venice, leads to the inference that this plaque is by the ſame hand, and that a ſeries of his works exiſt in the South Kenſington Collection. Much doubt has long prevailed as to who were the ſeveral artiſts ſuppoſed to have painted different works of the ſame hand. Thus M. Jacquemart (Merveilles Céramiques) agrees with the verdict of Signor Lazari, that the Correr ſervice was the work of an able Faentine, while he aſcribes this plaque to an artiſt probably of Siena, and of the early part of the 16th century. In the Louvre (G. 67), is the centre of a plate on which is admirably painted a group repreſenting the *ecce homo*, and which, though ſuggeſted by M. Darcel as being in the early manner of Baldaſara Manara, we have little heſitation in aſcribing to the artiſt under conſideration. The monogram on the pedeſtal of the Salomone plate of the Correr ſervice is read by Signor

Lazari as G . I . O ., to us it looks more like an early half-Gothic T . M . followed by a paraphe, or letter p or q, but whether he altered his monogram from the one in queſtion (Mark No. 19), no doubt can exiſt, in the mind of anyone who has ſtudied and compared theſe various pieces, that they are the productions of the ſame hand.

We are inclined to think that the plaque No. 4277 is the earlieſt work which we have recogniſed, followed cloſely by the Correr ſervice, dated 1482. The fine plate in the Britiſh Muſeum having the monogram (Mark No. 20), and the plate No. 1781, are perhaps ſome years later than the maſterpiece now under conſideration, than which we know of nothing finer in the whole range of ceramic painting. The pavement of tiles in the church of San Sebaſtiano at Venice, which by ſome writers has been ſuppoſed Venetian, bears another modification of the ſame monogram (Mark No. 25), accompanied by the date 1510, and which we agree with Signor Lazari, after a perſonal examination, in referring to the ſame botega, if not to the ſame artiſt. Where he worked is yet uncertain; after much doubt and conſideration we are, however, inclined on this matter alſo to agree with our lamented friend, Signor Lazari, that his botega may have been at Faenza, although we ſtill heſitate between that place and Caſtel Durante. It has more than once occurred to us as not improbable that the early part of his career may have been paſſed at Caſtel Durante, where he would have acquired that Umbrian character which pervades his earlier works, and that delicate quality of liquid colouring ſo apparent in the plaque No. 4277, painted after a deſign of that ſchool; and that he ſubſequently removed to Faenza, or to Forlì, after which he may have adopted the mark of the fabrique as ſeen on the preſent plaque. We do not know the piece on which a mark (No. 10), the well-known croſſed circle, aſcribed to the Caſa Pirota, occurs with a looſely formed B; we think, however, that no very ſure inference can be drawn from that mark to connect our artiſt with that well-known fabrique.

1781. '55.

TAZZA Plate. "*Fruttiera.*" The ſubject of Diana and Actæon, with an elaborate landſcape background, covers the piece. Italian. (Faenza?) About 1500–10. Diam. 11¾ in. Bought (Bernal Coll.), 19*l.* 10*s.*

This very beautiful plate is painted in colours of a peculiar tone; blue, green, and white, heightened with a few touches of yellow, are uſed moſt artiſtically; the landſcape background is of ſingular beauty, and highly elaborated, while the outline of the figures in bright blue is delicately and carefully drawn. It has been aſcribed to Diruta, but it appears to us to have more affinity with the works of the Durantine or Faentine painter of the well-known ſeries in the Correr Collection at Venice, to whom we aſcribe No. 1756, the plaque No. 4277, and others in this collection. The landſcape background has great ſimilarity of treatment with that on the plate by the ſame hand in the Britiſh Muſeum (Mark No. 20).

2542. '56.

PLATE. "*Tondino.*" Hercules with the diſtaff and Omphale; Cupid lies at her feet; landſcape diſtance and a rocky foreground, in which is a label inſcribed "OMNIA . VINCIT . AMOR . 1522;" in the ſunk centre is a medallion landſcape. Reverſe, plain. Italian. (Faenza?) Diam. 11¾ in. Bought, 2*l.*

Although painted forty years after, we have little doubt that this plate was alſo by the excellent artiſt who produced the ſervice in the Correr Muſeum at Venice, the plate marked with monogram compoſed of the letters T. B. in the Britiſh Muſeum, and the ſimilarly marked and admirable plaque, No. 69 in this collection, as well as other preceding pieces. His manner is diſcernable, although conſiderably modified from his earlier and more timid handling, as ſeen in the large plaque No. 4277.

7680. '61.

LARGE Tazza. "*Fruttiera.*" The Gathering of the Manna, a compoſition copied from an engraving by Agoſtino Veneziano, after Raffaelle. Reverſe, plain. Italian (Faenza or Caſtel Durante). About 1520–30. Diam. 16 in. Bought (Soulages Coll.), 100*l.* (*See coloured plate.*)

Mr. J. C. Robinſon in the Soulages Catalogue remarks: "This magnificent piece is unqueſtionably one of the moſt perfect ſpecimens

of the 'Majolica iſtoriata' extant—the force of tint, variety, and harmony of the colouring are moſt remarkable, many paſſages being in this reſpect of exquiſite beauty. It is executed with unuſual care, and the manufacture of the piece has been attended with perfect ſucceſs. The name of the artiſt is not known. Several other pieces by the ſame hand are, however, extant, all of which are of a high claſs. At the bottom, painted on a ſtone, is a monogram blurred by the flowing of the enamel glaze; it, however, appears to have been the initials F. R., the ſignature found on ſeveral other pieces by the ſame hand."

The works of this clever artiſt muſt not be confounded with thoſe ſigned with a ſimilar initial, as ſeen on the large plaque No. 4351, repreſenting the Saviour bearing his croſs, and which was the work of that fertile but leſs able bruſh which painted for the Caſa Pirota, in colours of a yellow tone upon the blue enamel. He who produced the work now under conſideration was greatly ſuperior in his power of delineation and of colouring. The Britiſh Muſeum poſſeſſes one of his ſigned pieces, repreſenting the building of a houſe. An earlier ſigned example belongs to Mr. Fountaine, the ſubject being St. Jerome in the Deſert. One apparently by the ſame hand, but not ſigned, ſubject Cleopatra with the Aſp, was exhibited by Mr. Addington, and is deſcribed under No. 5210 in the Loans Catalogue; and the writer has a plate repreſenting a dance of cupids, from Marc Antonio's engraving after Raffaelle (Bartſch, 217), which he aſcribes to the ſame painter (Loans Catalogue, 5208).

By other Artiſts preſumably of Faenza.

2410. '56.

GROUP, in high relief, repreſenting The Adoration of the Magi. Italian (Faenza). About 1480. H. 25 in., W. 16 in. Bought, 8*l.*

This quaint piece has more of the character of the Faenza wares than of thoſe of Tuſcany. The ſcene is in a cave, above which a rocky landſcape is curiouſly rendered; the Virgin is ſeated holding the bleſſed Child on her lap, Joſeph ſtanding on her right; all have the

nimbus encircling the head. Oppoſite are the three Magi, one of whom is kneeling to preſent his gift. The draperies are in yellow, dark blue, and green.

551. '64.

GROUP, in high relief, forming a fountain. A ſleeping knight, by whoſe ſide ſtands a man in civil coſtume wearing a winged cap and holding a globe; his horſe is behind. Italian. (Faenza?) About 1480 or 1490. H. 18 in., W. 17½ in. Bought, 15*l.*

A curious group, which has been ſuppoſed to be of Nuremberg work, but which we believe to be Italian, and from the ſame fabrique as the group of the Adoration of the Magi, No. 2410. In the background is a caſtle on a ſcarped hill; the knight's horſe is faſtened to a tree, under which he is lying, his head reſting on his helmet; a ſtaff or ſword lies at his ſide. The other figure appears to approach ſtealthily, holding a globe in his right hand. The ſubject may probably be derived from one of the Italian ſtories of the day.

4406. '57.

JUG. "*Mezzina.*" Globular. The front formed as the head of a girl, projecting in high relief. Italian. (Faenza?) About 1480. H. 6½ in., W. 7 in. Bought, 12*l.*

This is a very unuſual piece, of early date, and probably from Faenza.

1612. '55.

CENTRE of a Plate. St. George and the Dragon painted in dark blue, green, and orange on the white ground. Reverſe, petals and ſcrolls, with the monogram in dark blue. Italian. (Faenza or Peſaro?) About 1480. Diam. 8 in. Bought, 8*l.*

This is one of the inſtances in which we fall back upon Faenza as a refuge, from our ignorance of the exact locality at which ſeveral

examples, bearing the ſame mark of an M croſſed by a paraphe, have been produced, the moſt part of which appear to be by the ſame hand; and in venturing to aſcribe them to Faenza we do ſo with a ſuſpicion that Peſaro has as ſtrong, if not a ſtronger claim to their parentage. The approximation of ſtyle in the decoration of ſome of the pieces ſo marked, to thoſe plateaux with raiſed centre, frequently bearing a female buſt, and brilliant in golden luſtre, is a ſtrong argument in favour of their being Peſareſe. One example belongs to M. Joſeph Fau, of Paris, and is figured in Delange's *Recueil*, pl. 15; while at Narford is a diſh ſimilarly marked on the reverſe, having for central ſubject a bear hunt, with a border of yellow, green, and orange leafage, among which are medallions, in general ſtyle approaching more to that of the preſent fragment, which is the ſunk centre of a large and curious diſh. Until ſome further light dawns upon theſe pieces, we have claſſed them, with a doubt, among the Faenza wares, although the recurrence and ſimilarity of the mark clearly indicate them to be the produce of a diſtinct botega or maſter; they are all of early date and archaic deſign.

8385. '63.

SMALL Bowl. "*Baccinetto.*" In the centre on dark blue ground the "veronica" or napkin, bearing the impreſs of the countenance of our Saviour; the letters S and V repeated on a white circle, and border of petals in orange, yellow, &c. Reverſe, concentric lines in blue. Italian. (Faenza?) About 1500. Diam. $6\frac{5}{8}$ in. Bought, 16*s.* 8*d.*

The letters on the inner white circle are S. V. V. V., ſeparated by an ornament. They are doubtleſs alluſive to the ſubject, the Napkin of Santa Veronica, or *Volto Santo.*

2978. '53.

DRUG Pot, oviform, with handle and dragon's head ſpout. On a medallion in front bordered with orange ſcrollwork on dark blue ground, is a ſubject of two cupids riding dragons; another lies on the ground holding a ſkull and a ſcroll; a label beneath is inſcribed Sÿ · hiſdutini; blue ſcrolls on white ground at the back. Italian (Faenza). About 1500. H. $10\frac{1}{2}$ in., diam. $7\frac{1}{4}$ in. Bought. (Bandinel Coll.)

Of the ſame ſet of pharmacy vaſes as No. 1707.

1707. '55.

DRUG Pot, with handle and ſpout in the form of a dragon's head. On a medallion in the front, grounded yellow, and bordered with green foliation on dark blue, is an allegorical compoſition of two crowned and nearly nude women, between whom lies a man tied by the feet and wrapped in a yellow mantle; on a label beneath is inſcribed Sÿ·dahſcritio; ſcrolls in blue on the back. Italian (Faenza). About 1500. H. $10\frac{3}{4}$ in., diam. $7\frac{3}{4}$ in. Bought (Bernal Coll.), 11*l.*

The companion to No. 2978.

2561. '56.

DRUG Flaſk. Pear-ſhaped, diaper of ſquares, each alternately occupied by a blue and an orange pyramidal ſcroll; in front a label inſcribed · A · DMATRICHA. Italian. (Faenza?) About 1500. H. 12 in., diam. 8¼ in. Bought, 1*l.* 8s.

Companion to No. 2560.

2560. '56.

DRUG Bottle. Pear-ſhaped; orange and blue diaper, of pyramidal ſcrolls in alternate ſquares, inſcribed on a label Sp° DIBISANTI. Italian. (Faenza?) About 1500. H. 12 in., diam. 8¼ in. Bought, 1*l.* 8*s.*

1271. '55.

DRUG Pot, with Cover. Cylindrical; white ground, with a ſquare blue panel in front, on which is painted an old man's head; beneath, on a yellow bordered ribbon, is inſcribed **Isopus · humida.** Italian. (Faenza?) About 1500. H. 9¼ in., diam. 4¾ in. Bought, 16*s.* 2*d.*

1270. '55.

DRUG Pot, with Cover. Cylindrical; white ground with a ſquare blue panel, on which is painted the head of an old man; beneath, on a yellow bordered ſcroll, **Justinian' imp.** Italian. (Faenza?) About 1500. H. 9¼ in., diam. 4¾ in. Bought, 16*s.* 2*d.*

1799. '55.

DRUG Bottle, with Cover. Flaſk-ſhaped, on a large medallion on the front, grounded in blue, and bordered with foliated ſcroll work in orange and green, is a half-length figure of a bearded old man in rich coſtume; on a label beneath is inſcribed A·cufragia; on the back are blue ſcrolls in the form of a fleur-de-lis on the white ground. Italian (Faenza). About 1520. H. 18 in., diam. 9 in. Bought (Bernal Coll.), 28*l.*

1798. '55.

DRUG Bottle and Cover. On a large medallion on the front, grounded in blue, and bordered with foliated ſcroll work in white, are half-length figures of an old man in a yellow coat and hood, kiſſing a young woman richly attired; on a label beneath is inſcribed A·Capillor·ne; on the back are blue ſcrolls on the white ground. Italian (Faenza). About 1520. H. 17¼ in., diam. 9 in. Bought (Bernal Coll.), 26*l.*

The companion to No. 1799. We are inclined to aſcribe theſe flaſks to the ſame fabrique and the ſame period as one with twiſted handles in the Britiſh Muſeum, upon which is a ſubject of a bear claſping a column, and an inſcription, *et ſarrimo boni amici*, probably alluſive to the reconciliation of the Orſini and Colonna families in 1517. A bottle probably of the ſame ſervice is figured in the frontiſpiece to Marryat's Hiſtory of Pottery and Porcelain.

2543. '56.

PLATE. "*Tagliere.*" Circles of blue and orange ground picked out with interlacings, "tirata," ſcale work, &c. in blue outline; in the centre a female profile portrait on dark blue. Italian. (Faenza?) About 1510–20. Diam. 9½ in. Bought, 1*l.*

1767. '55.

PLATE. "*Tondino.*" Decoration in concentric zones of orange, blue, yellow, and white, pencilled over as mouldings, in dark blue outline; the wider member of the border is diapered in ovals, with orange and yellow roſette centres, and blue ſcrolls; in the ſunk centre is a device of conjoined hands on blue ground. Reverſe, concentric lines in blue and purple. Italian (Faenza). About 1510–20. Diam. 10 in. Bought (Bernal Coll.), 8*l.* 5*s.*

147. '54.

BOTTLE, portable. Ring-ſhaped, with projecting loops to receive a cord; ornamented in zones of orange, blue, and green foliation, mouldings, &c. Italian. (Faenza or Caſtel Durante?) About 1520. H. 10 in., W. $8\frac{1}{4}$ in. Bought, 7*l.*

A portable hunting flaſk or pilgrim's bottle of uncommon form, gaily decorated with foliated mouldings or wreaths in bright and varied colour. The contents would hardly be ſufficient to ſupply a thirſty ſoul with temperate liquor, and *acqua vita* is not even to be ſuſpected; theſe quaint pieces were no doubt intended more for ornament than uſe, unleſs occaſionally filled with choice *vino nobile*, for my lady's refreſhment on the road.

3029. '55.

DRUG Pot. Cylindrical. Groteſques, knot-work and leafage mouldings, on yellow and orange ground; the name of the drug in Gothic letters on white. Italian. (Faenza?) About 1540. H. 8 in., diam. $3\frac{3}{4}$ in. Bought, 2*l.* 10*s.*

FORLÌ.

HE firſt notice we have of this pottery is an indirect one, occurring in a document referred to by Paſſeri, and dated as early as 1396, a paſſage in which ſtates *Pedrinus Joannis a Boccalibus de Forlivio olim et nunc habitator Penſauri*—John Pedrinus formerly of the potteries of Forlì and now an inhabitant of Peſaro; thus proving that ſuch a manufactory did exiſt at the former town previous to that date; but it does not inform us whether it was more than a furnace for the production of ordinary wares. Piccolpaſſo refers to the painted majolica of Forlì, and there can be no doubt, from the examples we ſtill poſſeſs, that at the time he wrote, in the middle of the 16th century, it was well known as one of the important fabriques of northern Italy.

Our next evidence is more direct, and conſiſts of a ſeries of examples in the South Kenſington Muſeum, the careful compariſon of which has led to the concluſion that the wares produced at the botega of Maeſtro Jeronimo (?) at the latter end of the 15th and early part of the 16th century, were of a very high order. The firſt piece in the liſt might be taken as proof that he was under the patronage of the ruling family, the Ordelaffi. The ſecond, No. 490, is important from its characteriſtic mode of handling and tone of colour, as alſo from its being the earlieſt dated piece, 1489, preſumably of this fabrique. No. 7549, which the writer purchaſed at Forlì, is an intereſting link, connecting the earlier pieces with the beautiful plate No. 4727, which firſt reveals the exiſtence of an important artiſtic pottery at that locality with the name of its Maeſtro. The exact date of this piece does not appear, but, judging from others acribed to Faenza and bearing a record of the year of their production, we ſhould conclude that it was painted not later than 1510.

That numbered 7410 is the fineſt piece with which the writer is acquainted, of an hiſtorical ſervice made for the celebrated Matthias Corvinus, king of Hungary, whoſe arms are emblazoned on the rim. It has hitherto been a queſtion as to which of the early manufactories the production of this ſervice could be attributed, but we think that there can be no heſitation, after a compariſon with the other pieces of the ſeries juſt referred to, in claſſifying it as a production of Forlì.

The fine vaſe from Mr. Webb's collection, No. 351, is, without doubt, of the ſame origin, as alſo the boldly coloured pharmacy jars, Nos. 8528 and 8529.

The large quaint vaſe, No. 8967, from the Soulages Collection, we alſo place under this head.

By other hands, but with points of reſemblance in the ornamentation and pigments, are No. 2522, on a piece of ſimilar character to which the Mark No. 1 has been obſerved, and No. 6666 ſigned with a monogram of the letters F. R.

The pretty plate No. 1803 approaches nearer to the manner of the finer wares of Forlì than to any other fabrique with which we can connect it, and the pavement of tiles (No. 3066), on which occurs the date 1513, is remarkable for the portrait heads introduced, one of which is that of the celebrated Melozzo, as alſo one which may be that of the artiſt who executed the work and who is unqueſtionably the ſame as the painter of the M° *iero* plate; from an inſcription of doubtful reading it may be underſtood that he ſigns this work as "Petrus," while the letter R, the initial of his patronymic, occurs with P at the ſide of what may be intended for his portrait. We have written more on this ſubject in our deſcription of this pavement, to which the reader is referred, and which connects the ſigned plate, probably ſlightly earlier in date, with the following pieces, aſcribed by Mr. J. C. Robinſon to the ſame probable origin.

One of theſe was contributed to the Loans Exhibition of 1862 by Mr. Addington, an exquiſite plate of great perfection of manufacture and dexterous painting after an early Italian engraving, with border of *trofei* and medallions on dark blue ground, which Mr. J. C. Robinſon minutely deſcribed in the catalogue of that collection, No. 5181, but it bears neither ſignature or date.

The Marquis D'Azeglio had a plate with ſimilar ſtyle of border, and central ſubject of David and Goliath, on which occurs the date June 1507. It alſo is believed to be by this artiſt.

Another ſpecimen, a plaque, deſcribed by Mr. Robinſon in the catalogue of the Napier Collection (No. 3008) as of the higheſt quality of art, he thinks reſembles the work of the Forlì painter. Its ſubject

is Adam's Temptation, after Marc Antonio's print. It bears the date 1523, and at the back a mark, thought by him to repreſent a weaver's ſhuttle and a diſtaff, and which he ſuggeſts may be a rebus of the artiſt's name (Mark No. 3).

A charming plate, evidently painted by the artiſt who executed the pavement tiles, and in the ſame peculiar tone of *giallo ſopra giallo*, was lately brought to England by Signor Caſtellani and ſold at the high price of 180*l.* to M. Baſilewſki. On the reverſe the initials G (or C) I are painted, and they are repeated upon a book in the foreground of the compoſition (Mark No. 2), which conſiſts of many figures, probably repreſenting an allegorical or romance ſubject. How do theſe initials read? Are they the firſt two letters of a different ſpelling of the ſame name, Gi*ronimo*, as that upon the plate (No. 4727) where it is inſcribed as M° iero, probably for iero*nimo*, or can it be that the firſt letter G or C is the initial of his patronymic, placed, as is ſo conſtantly the habit in Italian parlance, before his chriſtian name? This is another inſtance of the many difficulties in deciphering monograms which occur on Italian pottery and in attaching them to known names, as difficult and uncertain a taſk as the determination of Italian heraldry.

We have omitted to mention a curious early plaque in the Louvre (G. 39) claſſed by M. Darcel under Faenza, and aſſigned by M. Jacquemart to Caſtaggiolo, but which we are more diſpoſed to believe was made at Forlì. It is figured in Delange's folio work, pl. 10, and repreſents the patrons of the cordwainers' craft, Saints Criſpin and Criſpinian, with a hide and ſhoemaker's tools, ſhoes, &c.

Excepting the plaque in the Napier Collection, a lapſe of twenty-nine years occurs between the date upon the pavement and the next recorded piece; and during this time a great change for the worſe ſeems to have come over the productions of the manufactory. Perhaps under other hands it had ceaſed to produce works of excellence, for it next appears in the leſs admirable light of an imitator of the wares of Faenza, by an inferior artiſt (ſee No. 1776), who comes thence to Forlì and there produces No. 4317. A plate in the Louvre (G. 92), on which is painted the Murder of the Innocents, after Baccio Bandinelli, is ſimilarly ſigned, and with the date 1542. This plate has been figured with facſimile of the mark in Delange's folio work, pl. 76. Another, in the ſame collection (G. 93), a ſtill more inferior work, repreſenting the Puniſhment of Crœſus by the Parthians, with the legend

"Aurum ſitis
"Aurum Bibe,"

bears alſo the ſame inſcription of the fabrique (No. 4) without date.

Mr. Barker had a plate, from the Delſette Collection, ſubject the ſtory of Alexander and Roxana, and which is inſcribed on the reverſe "Leochadius Solobrinus picſit forolivia mece 1555;" and in the Univerſity Muſeum at Bologna is a baſin on which is painted a repreſentation of the ſupper at which Mary Magdalene waſhes Jeſus' feet; on the back it is ſigned by the ſame artiſt, with the date 1564 (Mark No. 5).

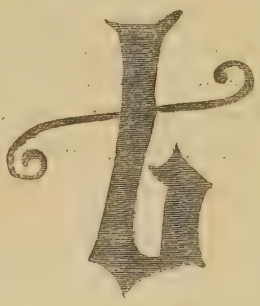
This is the lateſt ſigned and dated piece of the fabrique with which we are acquainted.

M. Delange mentions a ſmall plate with the letters L. S. on the reverſe, which he ſuggeſts may be the initials of the ſame artiſt.

We learn through the reſearches of MM. B. Fillon and Laferrière Percy that "Jerome Solobrin" was eſtabliſhed at Amboiſe in France, 1494 to 1502. He could hardly have been a brother of Leochadius, as has been ſuggeſted, though probably an elder relative.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. This mark was obſerved on a ſmall plate of the ſame ſtyle of decoration, and probably of the ſame ſervice, as No. 2592.



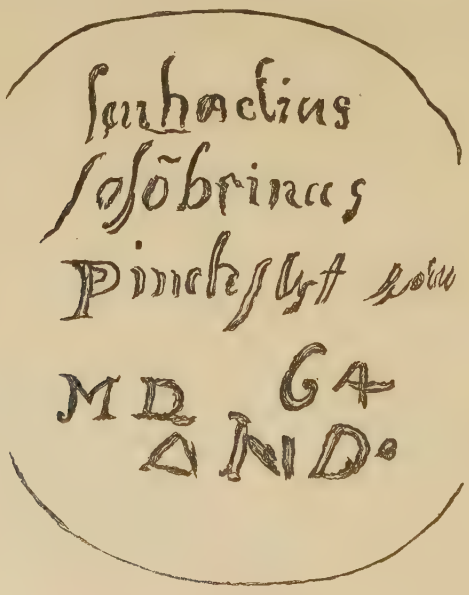
No. 2. On a ſcodella, admirably painted in a yellow griſaille, *giallo ſopra giallo*, with an allegorical or romance ſubject of many figures, by the painter of the pavement of tiles in the South Kenſington Muſeum (No. 30. '66) of Forlì. The ſmaller mark is on the face of the piece, in the foreground of the ſubject, the larger on the reverſe. This rare example paſſed from the Caſtellani Collection to that of M. Baſilewſki, at the high price of 180*l.*, on the 12th May 1871.

No. 3. On a plaque in the Napier Collection at Shandon (No. 3008), and described under that number in the catalogue by Mr. J. C. Robinson, who suggests that it may be by the master of Forlì. It is dated 1523. The subject is the Temptation of Adam, from Marc Antonio's print after Raffaelle (Bartsch, No. 1).

No. 4. On a plate in the Louvre (G. 93), ſubject, the puniſhment of Crœſus by the Parthians, with the legend :—

" Aurum ſitis
" Aurum Bibe."

No. 5. This ſignature and date are on the reverſe of a baſin in the Univerſity Muſeum at Bologna, on which is painted the ſupper at which Mary Magdalene waſhes Jeſus' feet.



CATALOGUE.

2591. '56.

LAQUE. For wall incruſtation. Kite-ſhaped; the arms of the family of Ordelaffi, Lords of Forlì. Italian (Forlì). About 1480–90. 11 in. by 8¾ in. Bought, 4*l.*

The green of the lion is like that of Caffaggiolo, remarkable for its tranſparent nature, and is doubtleſs coloured by copper; the drawing is vigorous and able. The Ordelaffi were Lords of Forlì during the greater part of the 14th and 15th centuries; the laſt, Luigi, died in exile at Venice in 1504. Dante refers to this family under the figure of the green lion's claws—

> " *La terra, che fe già la lunga prova,*
> " *E di Franceſchi ſanguinoſo mucchio,*
> " *Sotto le branche verdi ſi ritrova.*"—Inferno, xxvii.

490. '64.

PLAQUE, with ogee-ſhaped top and moulded edge. The Virgin and Child, painted in brilliant colours; outlined and ſhaded with blue on white ground. Italian (Forlì). Dated 1489. 18½ in. by 14 in. Bought, 14*l.*

The Virgin is ſeated on a dwarf wall or pedeſtal, coloured bright orange and purple, and inſcribed with the date 1489; ſhe is clad in a looſe fitting dreſs, laced in the front, and coloured green, with orange ſleeves, embroidered and ſlaſhed at the back of the arm; a looſe mantle boldly outlined and ſhaded with a deep blue, approaching in tone to that of Caffaggiolo, falls in heavy folds over her lap; her hair is careleſſly

and ſimply dreſſed, and a thin white veil falls over her neck and forehead; ſandals are on her feet, and her head ſurmounted by an orange nimbus. The Child ſits on her left knee, ſupported by her hands; he is naked, holding an orange orb ſurmounted by a purple croſs in the right hand, and is crowned with an orange nimbus, croſſed purple. The drawing of the whole ſubject is very maſterly, particularly the treatment of the Virgin's head; the heavy and ſomewhat artificial folds of the drapery and the general manner of the deſign is characteriſtic of the ſchool of Mantegna, and may with reaſonable probability have been ſketched by Melozzo da Forlì. The tile No. 7549, which was purchaſed at Forlì, is by the ſame hand, to whom alſo may probably be aſcribed the diſh No. 4727, ſigned at the back "i la botega d m° jero da forli."

7410. '60.

DEEP Bowl-ſhaped Plateau. "*Bacile.*" On the central medallion a ſubject of boys gathering and picking fruit from a tree; one climbs while ſix receive the fruit below; landſcape background; the ſides of the bowl are covered with ſcale pattern in orange and blue on white ground; the rim, grounded in orange, is ornamented with ſcale and ribbon work in blue and purple; on one ſide are two ſhields of arms, in colour, ſurmounted by a crown; they are thoſe of Matthias Corvinus, King of Hungary. Reverſe, palmette and leaf ornament in deep blue on the white ground. Italian (Forlì). About 1480–85. Diam. 18½ in. Bought, 20*l.*

A compariſon of this fine and boldly decorated piece with the plaque No. 490 will at once prove that the ſame colours were uſed by the ſame hand, and on an enamel of ſimilar whiteneſs and brilliancy, and that therefore there can be little doubt that this ſervice, painted for Matthias Corvinus, King of Hungary, was the work of an able artiſt of Forlì painting in the "botega" of Maeſtro Geronimo. (See the notice on No. 490 and 4727.) The plate No. 1738 is of the ſame ſervice, and the vaſe No. 8529 is from the ſame fabrique, as is alſo the "tondino" No. 2597. The fine two-handled vaſe from Mr. Webb's collection, No. 351, is alſo aſcribable to the ſame ſource, and we believe that the companion vaſe is in the muſeum at Brunſwick. A plate in the

poſſeſſion of the writer, which was exhibited at the Loans Exhibition (Catalogue No. 5158) is probably a rather later and more careful work by the ſame hand, as alſo in Mr. J. C. Robinſon's opinion is a plate exhibited by Mr. Barker, and deſcribed under No. 5157, of the ſame Catalogue.

All theſe pieces have a ſtrongly marked character, perhaps approaching more nearly to the productions of the beſt period of the Caffaggiolo fabrique than to any other, and have hitherto been claſſed as of unknown origin, or with doubt aſcribed to Faenza. Their characteriſtics are, an enamel glaze of great brilliancy and whiteneſs, an orange colour of brilliant and deep quality, a dark blue of great intenſity, much uſed and in a peculiarly maſſive manner, a liquid and tranſparent green, and a purple of great depth and tone. The ornamentation is in a large and boldly effective ſtyle, even in the ſmaller pieces, although this manner is leſs apparent on thoſe painted in blue *camaïeu*.

Matthias Corvinus was born in 1443, and began his troubleſome reign in 1458; he married the daughter of King Podiebrad of Bohemia, and it is probable that the ſecond ſhield bears her armorial inſignia. During the few intervals of peace which he was permitted to enjoy, he gathered about him the learned of the day, eſtabliſhed ſchools and an univerſity, and formed a rich library of manuſcripts. He was a liberal patron of the arts and ſciences, an excellent linguiſt and ſcholar, an able general, and brave ſoldier; he died in 1490.

This fine piece was found by the writer at a dealer's in Florence when accompanied by Mr. J. C. Robinſon; a ſtruggle enſued for the poſſeſſion of the prize, but it was concluded that the intereſts of the Muſeum ſhould prevail.

1738. '55.

PLATE. "*Tondino.*" In the ſunk centre a roſette in dark blue on orange ground; the ſides have white leafage on white ground, "bianco ſopra bianco;" the rim, grounded in orange, is decorated with ribbon work and flowers in white, ſhaded with blue, and touched with green, and bears two ſhields of arms ſurmounted by a crown, thoſe of Matthias Corvinus, King of Hungary. Italian (Forlì). About 1480–85. Diam. $9\frac{3}{4}$ in. Bought (Bernal Coll.), 8*l.* 5*s.*

One of the ſame ſervice as No. 7410, to which the reader is referred for further information.

2597. '56.

PLATE. "*Tondino.*" In the ſunk centre is a medallion profile portrait of a man; the ſides are plain white, and the wide border "a groteſche," with dolphins &c., and foliated ſcroll work, outlined and ſhaded blue, relieved with yellow and green on an orange ground. Reverſe, concentric lines in blue. Italian (Forlì). About 1485–90. Diam. 10¼ in.

By the ſame hand as the ſervice made for Matthias Corvinus, and perhaps another plate belonging to it, although without the coats of arms. (See No. 7410.)

1678. '55.

PLATE. "*Tondino.*" Orange ground; in the centre a cartouche, inſcribed GIA*cin*TA.B; on the border, globes alternating with flowers, ribbon, and other mouldings, outlined in dark blue. Reverſe, diapering of blue and orange lines. Italian (Forlì). About 1500. Diam. 9¼ in. Bought (Bernal Coll.), 4*l.*

351. '72.

VASE, half ovoid in form, below a ſpreading ſhoulder and elongated conical neck. On either ſide is a ſtrap-like S handle, with ſcroll ends; the decoration, ſtrongly outlined and painted in dark blue, divides into zones; under the projecting lip is a leafage moulding; the upper part of the neck is diapered with quatrefoil pattern on yellow ground, the lower with reticulated ornament; beneath the ſhoulder is a belt of groteſques on yellow ground fringed with a trefoil edging; followed by one of plain white, and another which, as alſo the

PLATE.

CENTRAL FIGURE AND DIAPERED BORDER.

Forlì or Fa nza, about 1500.

(1803. '55.)

foot, is diapered in ſcale pattern, relieved with yellow or white on blue; on the handles a band of creſcents in blue and yellow. Italian (Forlì). 1480–90. Bought (Webb Coll.), 100*l.*

This fine vaſe is of unuſual but elegant form, and its decoration marked and diſtinct from the generality of pieces. A ſimilar example, perhaps the fellow, is in the muſeum at Brunſwick, and from the ſtyle of colouring and general character they may have formed part of the Corvinus ſervice (No. 7410), although the abſence of the armorial bearings of the Hungarian monarch is negative evidence againſt ſuch a ſuppoſition.

1803. '55.

PLATE. "*Tondino.*" In the centre on orange ground, a winged female figure holding a ſceptre in her right hand and claſping a broken column; the word FORTEZA is behind; border of ſcale diaper, each bearing a flower in dark blue, touched with orange on white ground, and turquoiſe buds on orange. Reverſe, petals, &c., in blue and orange. Italian. (Forlì or Faenza?) About 1500. Diam. 8¾ in. Bought (Bernal Coll.), 10*l.* 10*s.* (*See engraving.*)

This is a very beautiful plate, and of a ſtyle of decoration in which the influence of the Perſian pottery is perceptible; the dark blue flowers, centred with orange, and the buds of turquoiſe colour (an uncommon pigment) on the orange ground, are arranged as a diaper of excellent effect which harmoniſes admirably with the ſubject centre on a rich orange foundation. The drawing of the figure is maſterly, and executed with great care. We have found difficulty in recogniſing the ſtyle, which is of an advanced character, upon any piece with which we have had an opportunity of comparing it, excepting a plate in the writer's collection, which forms a connecting link between the preſent ſpecimen and the plaque No. 490, and leads to the concluſion that it is of Forlì, and by the ſame hand as that and other pieces in the Muſeum and elſewhere. A certain correſpondence in deſign and in the tone of colours would ſuggeſt that No. 2592, a large coarſe diſh, may be of the ſame fabrique.

7549. '61.

TILE. Painted in blue on white ground; Sta. Veronica holding the "vernicle," or napkin impreſſed with the face of our Saviour. Italian (Forlì). About 1490–1500. Square, W. 10½ in. Bought, 2*l.*

The drawing of this ſubject is by the ſame maſterly hand as the plaque No. 490. '64. This tile was purchaſed by the writer in a ſmall ſhop at Forlì, and there is every reaſon to believe that it came from a houſe or church in that town, and is a work of its ancient fabrique. The diſh No. 4727 is alſo of the ſame fabrique, if not by the ſame artiſt.

4727. '59.

LARGE Plate. Chriſt diſputing with the Doctors; painted in blue relieved with white on a white ground; on the upright ſides a diaper pattern in "bianco ſopra bianco," and on the rim trophies of muſical inſtruments, arms, tools, &c. Reverſe, elaborately ornamented with belts of foliated ſcrolls in blue, on white ground; in the centre, on a label under a gooſe, is inſcribed, "i la botega d m° iero da Forli." Italian (Forlì). About 1500–10. Diam. 14 in. Bought, 40*l.* 6*s.* 3*d.* (*See coloured plate.*)

This very intereſting piece is the only one known to be ſigned with the name of the owner of a botega in Forlì, and unfortunately, as it uſed to be and ſtill is ſo much the habit in Italy, we only learn his chriſtian name, "iero," for Jerolamo or Geronimo (?); whether painted by him we are not informed, neither do we learn his family patronymic. Though treated in a larger and bolder ſtyle, we have little doubt that the tile No. 7549, and the fine plaque No. 490, are by the ſame clever artiſt, and it is reaſonable to believe that the deſigns for all three were after the great maſter of the place, Melozzo. The ſubject is ably treated. The youthful Saviour, with upraiſed right hand, ſtands in a ſort of roſtrum or deſk, backed by a ſuſpended curtain; the doctors ſeated or ſtanding in ranks on either ſide, as though in the ſtalls of a choir, are in various attitudes expreſſive of ſurpriſe and anger,

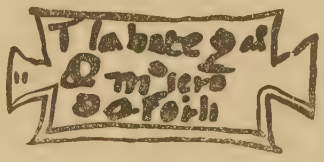
PLATE.

CHRIST WITH THE DOCTORS

Border of Trophies.

FORLI. *Signed "I la botega d Mo. Iero d Forli."*

which is ſomewhat exaggerated in the drawing of the faces; a child beats a dog immediately in front of the pulpit or roſtrum, another, and a torn "roll of a book," are on the floor in the foreground. Nothing can exceed the beautiful porcelaneous quality of the enamel, which, thin but purely white and even, covers the whole ſurface with a brilliant glaze; the entire ſubject and ornamention are outlined, and ſhaded with great delicacy in a blue of a ſomewhat grey tone, and heightened with pure white. "A porcellana" is the manner of colouring, although perhaps with ſtrictneſs that term can only be applied to the deſign on the reverſe, which ſavours of the Eaſt. The border, "a trofei," is moſt elaborate, conſiſting of arms, books, tools, ſhoes, muſical inſtruments, &c. It was formerly in the Collegio Romano at Rome, from whence it was obtained by Mr. Cole, and is in as perfect condition as the day it left the workſhop of M°. iero.



837. '70.

BOWL, on Foot. In the centre on a raiſed ſhield, between four dark red boſſes bearing the letters S. P. Q. R., is a female portrait buſt, with the name "Camila" on a banderole; encircled by alternate yellow and orange raiſed ſtuds, repeated on the edge and exterior, and ſunk flutings accentuated with dark red and yellow, outlined with blue; the reſt of the ſurface is diapered with pale blue arabeſques on a white ground. Italian (Forlì). About 1500–1510. H. $4\frac{1}{4}$ in., diam. 13 in. Bought, 16*l.* 16*s.*

The ſame hand that painted the plate No. 4727 undoubtedly executed this example. It is of unuſual character, the form derived from the *repouſſé* copper bowls made and much uſed in Italy during the 16th century, the ſunk flutings and raiſed ſtuds or boſſes being evidently imitated from metal work. The colour of the glaze and general ſtyle of the piece would, at firſt ſight, point to a Venetian

origin; but a compariſon with the plate referred to proves a ſimilarity of ornament on both (*a porcelan*), as alſo on the tiles No. 30, leading to the concluſion that they were the handiwork of the ſame able artiſt.

30. '66.

TILES. Forming a pavement; painted with various coloured devices, coats of arms, and portraits; among them one, initialed P. R. and D. O., with the inſcription EGO PĪGIT . PETRVS . INMAGINĀ . SVĀ . ET . IMAGINE . CĀCELERIS . SVE . DIONISI . BERTINO . RIO . 1513. From a villa at Pieve a Quinto, near Forlì. Italian (Forlì). Bought, 88*l.* (*See vignette.*)

There can be no doubt that this pavement is the handiwork of the painter who executed the plate No. 4727, which the label tells us was made in the botega of M°. *iero* in Forli, as alſo of the bowl No. 837; but the above inſcription leaves us in doubt as to whether theſe examples were painted by the Maeſtro himſelf, or by one Pietro R. We hardly dare ſuggeſt the poſſibility of the omiſſion of the capital letter P in ſigning his name upon the plate No. 4727, or of the phonetic rendering of any local pronunciation of the name P*iero*, by which we may arrive at the concluſion that the Maeſtro and the painter were the ſame perſon; we would however ſuggeſt that there is ſome awkwardneſs in the rendering of Geronimo or Girolamo by "iero." The initials twice repeated upon the beautiful *ſcodella*, now in the Baſilewſki Collection, which are given in facſimile, Mark No. 2, increaſe rather than remove our difficulty. They may ſtand for G. I*rolamo* or I*eronimo*, G or C (whichever the firſt letter may prove to be); but how then about P*iero* or Petrus? or was the Petrus a perſon repreſented by the painter's bruſh, that of M°. Geronimo?

That the tile upon which this puzzling inſcription occurs, and the other portrait tiles of this pavement, and the Baſilewſki *ſcodella*, were painted by the ſame artiſt there is not the ſlighteſt doubt, and we further believe that the diſh No. 4727 was alſo his work in the "botega" of "M° iero." We muſt hope for the diſcovery of another ſpecimen of his very excellent art, or of ſome document which may more clearly reveal to us his name and hiſtory. A plaque deſcribed by Mr. J. C. Robinſon under No. 3008 in the catalogue of Mr. Na-

pier's collection at Shandon, repreſenting the Temptation, Eve offering to Adam the forbidden fruit, after a rare print by Marc Antonio (Bartſch, No. 1), is dated 1523, and is of the higheſt artiſtic excellence. Mr. Robinſon ſtates that it has ſeveral points of reſemblance with the Forlì plate No. 4727, and we think it probable that it may be claſſed as a more mature and careful work of the ſame painter. On the back of the Shandon plaque is the Mark No. 3, which Mr. J. C. Robinſon thinks is intended to repreſent a diſtaff and a weaver's ſhuttle, "probably a charade or rebus of the name of the painter;" if ſo, may not the letter R, the ſecond initial accompanying what may poſſibly be the painter's portrait on the tile, ſtand for *rocca*, the Italian word for

diſtaff, and the painter's name declare itſelf as *Pietro Rocca?* But this is mere ſpeculation, perhaps more worthy of acceptance if we felt ſure that theſe were really the objects repreſented, but we confeſs that there appears to us as great a ſimilitude to a bruſh and painter's palette as there may be to a diſtaff and a ſhuttle.

Among the other portraits on theſe tiles are ſome imaginary and of claſſic perſonages, and others which may be more real and of contempo-

raries. Thus we have "NIRON," "CHAMILO," "SASE," "CHARLOMN," "STEPHANVS . NARDINVS," "CECHVS . DE . RVBEIS," a doge, with the inſcription "PRENCIPVS QVE . VENECIA," a bearded portrait of "VGOLINVS . MVSIC,"[1] and that of the painter "MELOTIVS . PITOR"[2] of Forlì, alſo a "CAROLINA" and a "LETA." They are painted in an orange pigment, heightened with white, on a yellow ground, or on one of a nearly ſimilar tint in *camaïeu*, and are bordered with blue arabeſque leafage, *a porcellana* in preciſely the ſame tone of colour, and after the ſame deſigns, as a correſponding pattern on the plate and on the bowl before referred to. Theſe deſigns occupy the larger octagonal tiles, others of which are painted with trophies, &c., in a like tone of colour; on others again are ſhields of arms, one of which bears:—per feſs, gules and azure, on the firſt a demi lion rampant iſſuant, or; on the ſecond three ſtars, or, above three hillocks, vert.

The other ſhield bears:—per feſs or and azure, a dog (or wolf), rampant argent, ſpotted azure; on a chief azure, three ſtars or; and on a label beneath are the initials B . M . L . F . Another tile is painted with what is probably the *impreſa* of the family, a plant in flower, perhaps intended for a nettle, with the motto MALVA . PER . CHI . LA . TOCHIA . FINIS.; this may be intended for the common mallow plant, the *malva ſylveſtris*, known as the *malva* in Italian, but is not any known *impreſa* of the Malvaſia family of Bologna; on the other hand, we think the more correct reading to be *mal . va . per . chi . la . tochia*—harm or evil comes to him who touches; a motto more appropriate to the nettle than the healing mallow. The moſt important tile is, however,

[1] Of this worthy muſician, Leandro Alberti, in his "Deſcrizione d' tutta Italia," Bologna, 1550, folio, p. 280, ſays, "*Ugolino (nominato Orivetuno) glorioſo muſico, et inventore de le note ſopra gli articoli delle dita delle mane.*" Florio Biondo, of Forlì, in the "Roma riſtaurata et Italia illuſtrata," p.vi., ſays, "*Ugolino Urbivetuno da Forlì ne le coſe di muſica ſi laſcia d gran lunga qual ſi voglia altro addetro, et il libro ch' egli ha ſcritto d' muſica oſcurera qualunque altro che n' abbia mai ſcritto non altramente che ſi ſcriva quello che ha Bonato ſcritto d' apologia.*" Marcheſi (Vit. Viror. illuſt. Forliv, 4to. Forolivii, 1726, p. 182) ſpeaks of him in ſimilar laudatory terms as great in philoſophy and muſic, and remarkable for the modeſty of his profound character. He is alſo mentioned in equal terms of praiſe in an anonymous work entitled "Iluſtri antiche e moderni d' Forlì." Forlì, 1757, 4to., p. 162. He was a canon and "Vicario generale."

[2] This would ſeem to be a new orthographic variation of the name of the illuſtrious painter of Forlì, which has heretofore been written as Melozzo, Melozzi, Melozio, and Meloccio, the latter preferred by Marcheſi (*Supp. iſtorie. della citta di Forlì, lib. ix. all. ann.* 1484), who tells us that he was ſo highly eſteemed by the Count Girolamo Riario, Signor of Forlì, that he appointed him his equerry and gentleman, with large proviſion; while Zani, in his Enciel. Metod., does not heſitate to call him the "Raffaello degli Antiche."

that already referred to, on which the ſuppoſed portrait of the painter, with his initials P . R., and that of Dioniſus Bertino Rio, his (or ſomebody's) *cancelliere*, or chancellor, or ſecretary, initialled D̄ . Ō ., are painted, together with the date and the inſcription as given above.

The latinity of theſe inſcriptions is ſeldom claſſic, and although in the preſent inſtance it may imply that the painter Petrus had executed the portrait of ſome other perſon and of his chancellor, we have ſuggeſted that his real meaning by the abbreviated word "PIGIT" was, that he had executed his own portrait on the tile, together with that of the chancellor, perhaps of his patron or through whom he received the benefit of the patronage, and in gratitude claims him for his own. It has been ſuggeſted that *cāceleris* may be intended for *conſiglière*, counſellor or adviſer, but it may be after all only a high-flown title for his own ſcribe and accountant. An eccleſiaſtic in cathedral chapters is alſo termed *cancellario*.

They formed the pavement of a private chapel in a villa at Pieve a Quinto, between Forlì and the pine foreſt.

8967. '63.

VASE and Cover. Oviform, ſurmounted by a conical cover, having emboſſed gadroons and a ſeries of ſix pointed lucarnes or windows, cuſped and crocketed; the apex is ſurmounted by a ball of orange colour; the body of the vaſe is divided into three zones by projecting mouldings, the lower emboſſed with oblique gadroons, ſeparated by orange beading, and alternately painted with diapering in blue and white on the white ground; the central belt is orange with palmette ornament in blue; the ſhoulder has a band of acanthus leaves in green and blue; the neck and foot, which has been much broken, have ſimilar ornaments to the lower part of the body; the handles, formed as winged dragons, are green, touched with blue and orange. Italian. (Forlì ?) About 1480. H. 24 in., W. 15½ in. Bought (Soulages Coll.), 80*l.*

A very curious piece of early ornamental pottery, modelled and painted, and ſhowing the Gothic character mixed with renaiſſance ornament. We have no doubt that it is of north Italian origin, and a compariſon of the colours and the manner of uſing them upon this piece and ſome of the foregoing, particularly the belt of palmette ornament

on an orange ground, has led to the inference that it is probably from the botega of the Forlì maſter who executed moſt of the preceding pieces. Shaped pieces of this ſize and early period are extremely rare. No. 7355 is of the ſame fabrique and time.

7355. '61.

VASE and Cover. The body formed of raiſed gadroons, painted with blue flowers, picked out with orange on white ground; a wreath and leafage encircle the foot, and a garland of leaves is under the projecting ſhoulder, from which riſes the neck, divided into compartments having blue flowers on an orange ground, between which are ſeated four children holding alternately a ſhield of arms (azure, a feſs or) and a mandolin. The lip and the cover are encircled by a row of acanthus leaves in relief, the former green, the latter blue, and ſurmounted by another "amorino" playing a mandolin (broken). Italian. (Forlì?) About 1480–90. H. 14½ in., diam. 7 in. Bought, 12*l.*

An early and curious piece of ornamental pottery, combining decoration in rilievo and in colour. Although coarſely modelled, the general effect is pleaſing. It is probably by the ſame hand and fabrique as No. 8967. The arms are thoſe of the Baglione family.

2592. 56.

DEEP Diſh or Bowl. On a central roundel a boar among cypreſs trees; concentric circles of diaper leafage, guilloche, ribbon and other patterns in orange, dark blue, and green, on white ground. Reverſe, ſtarred circles in blue daſhed with orange. Italian. (Forlì?) About 1480. H. 4¾ in., diam. 18½ in. Bought, 8*l.*

An early piece of doubtful origin, perhaps of Forlì, Faenza, or Caffaggiolo. We incline to the former; the decorative pattern of roſettes, &c. connects it with the beautiful little plate No. 1803. On the

reverſe of a ſmall "tondino" of the ſame manner of decoration, and perhaps one of the ſame ſervice as the preſent example, occurs the Gothic letter **b** croſſed by a paraphe (Mark No. 1).

6666. '60.

PLATEAU for an Ewer. On the raiſed centre a ſhield of arms and the initials P. P., ſurrounded by four medallions containing profile portraits of two ladies and two knights in armour, the ſpaces between filled in with foliation and cornucopiæ on orange ground; the edging of ſtrapwork, on orange. Reverſe, concentric lines in orange and blue, and monogram. Italian. (Forlì or Faenza?) About 1500. Diam. $14\frac{5}{8}$ in. Bought, 5*l.*

Apparently an early piece, and intereſting from the portraits, which may be of the father and mother, the ſon and daughter. The blazon of the ſhield is: azure, a bend breteſſed argent; perhaps that of the *Marra* family of Naples, or the *Ranieri* of Civitella, but a ſimilar heraldry was borne by other Italian families.

8529. '63.

VASE. Globular. A wide belt, grounded in bright orange, is covered with palmette ornament in white, outlined and ſhaded in deep blue; on the neck and on the baſe a wreath of trefoil ornament. Italian (Forlì). About 1480–90. H. 12½ in., W. 12¾ in. Bought, 4*l.*

The ſtrength of colouring on this vaſe is remarkable; the ſame rich maſſive blue ſimilarly uſed to that on Nos. 490 and 7410 mark it as being of the ſame fabrique. (See the notices on thoſe numbers.) No. 8528 is the companion vaſe.

8528. '63.

VASE. Globular. A wide belt of palmette ornament, outlined and ſhaded in blue on orange ground; on the neck and foot, belts of blue ſcroll foliage on the white ground. Italian (Forlì). About 1480–90. H. 12½ in., W. 12½ in. Bought, 4*l.*

The companion vaſe to No. 8529.

4604. '58.

DRUG Pot. Globular. A central belt of interlaced ornament and roſettes in white, outlined with blue on a blue ground; a wreath of foliation below and fluting border above. Italian. (Forlì or Venice?) About 1500. H. 14 in., diam. 14¼ in. Bought, 6*l.*

The form of the vaſe, the ſet decoration of the central belt, and certain details of the ornamentation, agree with other vaſes having more of the character of the Forlì fabrique, to which we are alſo diſpoſed to attribute this piece.

1714. '55.

VASE. Globular. A wide belt, grounded in orange, bears four medallions, two with helmeted, one with turbaned head; and a figure of Juſtice, above whom, on a ribbon, is inſcribed IVSTITIA . DEDIO; between are foliated ornaments in blue touched with green; above and below are concentric belts of ſcroll, trefoil, and cord ornament in blue on the white ground. Italian (Forlì or Faenza). About 1510. H. 11 in., diam. 13 in. Bought (Bernal Coll.), 17*l.*

A boldly coloured effective piece, probably for the uſe of the *Farmacia*.

4317. '57.

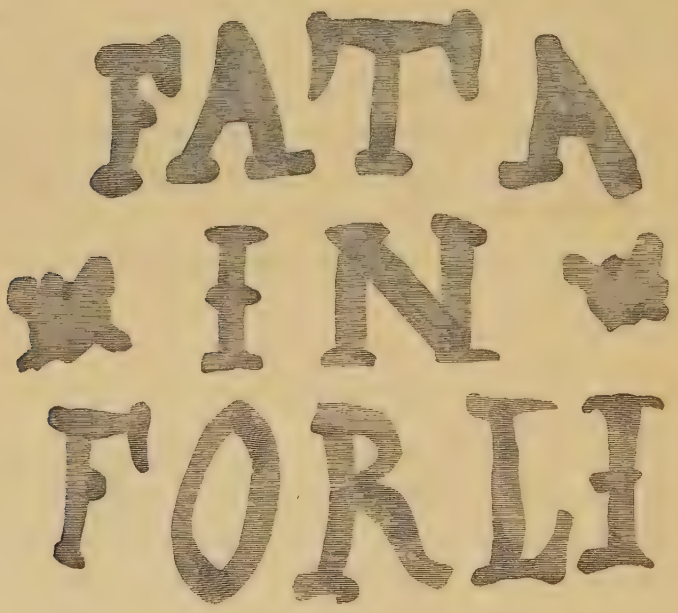
TAZZA Plate. Battle ſubject; in the foreground a nude figure cutting off the head of a vanquiſhed warrior, probably David and Goliath; painted on blue ground. Reverſe, inſcription, "Fata in Forli." Italian. About 1540. Diam. 10½ in. Bought, 4*l.*

Although by no means admirable in reſpect of art, this is a very intereſting plate, as the inſcription on the back corrects former concluſions as to a numerous claſs of works of ſimilar ſtamp, all of which have almoſt univerſally been conſidered as the production of Faenza. An attentive examination, and a careful compariſon of a number of theſe ſpecimens, will ſhow that they may be divided according to degrees of excellence. The firſt, of the higheſt merit in reſpect to careful painting and quality of colour, are more uſually marked at the back with the croſſed circle and pellet, believed to be the mark of the Caſa Pirota at Faenza, whence perhaps the ſtyle and the patterns were taken by artiſts who ſubſequently worked at Forlì and elſewhere.

In this ſpecimen we have the type of an inferior claſs painted in the ſame manner, and even adopting the ſame ornaments on the reverſe, among which is a ſort of imitation of the croſſed circle mark They were perhaps produced as counterfeits of the wares of the rival fabrique at Faenza. (See remarks on No. 1776.)

A plate in the Louvre (G. 92) repreſenting the Maſſacre of the Innocents, after Baccio Bandinelli, is probably by the ſame artiſt, who, as we are led to believe, had previouſly worked at Faenza.

Thirdly, we have a ſtill inferior imitation in certain pieces produced at Padua.



38. '66.

PLATE. "*Tondino.*" The border of groteſques in light on dark blue ground, "ſopra azzurro," an inner circle of "bianco ſopra azzuro" and a central medallion with a ſhield of arms ſurmounted by a mitre. Reverſe, flowers and ſcrolls with circles daſhed with croſſ-lines in imitation (?) of the Faenza mark. Italian (Forlì or Padua). About 1550–60. Diam. 11 in. Bought, 4*l.*

As in the laſt ſpecimen the deſign and ſtyle of this plate are evidently derived from the Faenza pieces of an earlier date and ſuperior execution, as No. 1734. The reader is referred to the notice on Nos. 1776 and 4317 for further remarks on the ſubject.

The arms are thoſe of the family of Canigiani, of Florence.

RIMINI.

HE firſt, and indeed the only early mention of this fabrique is in the work of Piccolpaſſo, where he names it merely as among exiſting potteries.

A few pieces have been preſerved which confirm his ſtatement, being inſcribed at the back with the name of Rimini. The majority of them may have been of the ſame ſervice, being dated 1535, and alike in the ſtyle of painting.

A plate at the Hôtel Cluny (No. 2098) is inſcribed at the back "di Adam ed Eva, in Rimino. 1535."

In the Britiſh Muſeum is another, repreſenting the Fall of Phaeton, which is ſigned at the back "1535 in Arimin" (Mark No. 1).

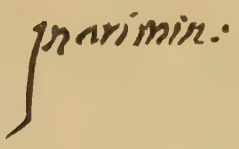
M. Baſilewſki has a plate, figured in Delange's "Recueil," pl. 78, ſubject the Trojan Horſe, inſcribed "jn arimin 1535." One in Mr. Barker's collection was ſigned "in Rimino;" and another "in Ariminenſis 1535," as quoted by Delange, who may poſſibly refer to the Britiſh Muſeum ſpecimen, the ſubject being ſimilar. Some pieces in the Louvre are aſcribed by M. Darcel to the ſame artiſt as the Cluny example, one of which (No. 96), in addition to the titular inſcription "NOE," has an ill-formed letter X or Z, ſuppoſed to be the initial of the painter, and a branch or vine ſtem without leaves (Mark No. 2). On another (No. 103) the inſcription "Guido Selvaggio," referring to the ſubject, the Guido of the Orlando Furioſo, has been miſtaken for the ſignature of "Guido Salvino," who, according to Piccolpaſſo, took the art to Antwerp.

The ſtyle of painting on theſe pieces is marked by a rather ſtartling contraſt of colours, the fleſh tints very pale and heavily ſhaded with a reddiſh yellow, the blues are blackiſh, the drawing of the ſubject free and careleſs the landſcape being better treated, the tree ſtems brown ſhaded with black; but perhaps the moſt characteriſtic feature is a glaze of

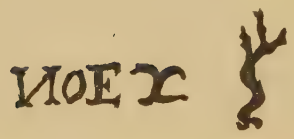
ſingular richneſs and brilliancy, which greatly enhances the effect of the colours.

Of a later date is a jug in the Muſeum of the Univerſity of Bologna, decorated with a ſubject from Ovid, the handle, &c. *a trofei*, and ſigned "Giulio da Urbino in bottega di M°. Aleſſandro in Arimin." This is probably the artiſt who, according to Vaſari's ſtatement, went to Ferrara from Urbino.

Mark No. 1.



Mark No. 2.



CATALOGUE.

1753. '55.

PLATE. "*Fruttiera.*" The Death of Abel. Reverſe, concentric lines in yellow and inſcription of the ſubject in blue, "Chaimo quado occiſe il ſuo caro fratel Habel." Italian (Rimini or Urbino). About 1540. Diam. 11 in. Bought (Bernal Coll.), 8*l.*

The manner approaches to that of an artiſt who executed ſome pieces which are ſigned at the back "in Arimin," one of which is in the Britiſh Muſeum; they are remarkable for a very dark tone of ſhading, but not for great excellence. We doubtingly aſcribe this, and ſome other pieces of ſimilar ſtyle, to that fabrique.

8959. '63.

PLATE. "*Fruttiera.*" Perſeus and Andromeda. Reverſe inſcribed "D'Andromа e Perſeo." Italian (Rimini or Urbino). About 1540. Diam. 11 in. Bought (Soulages Coll.), 8*l.*

1701. '55.

PLATE. "*Tagliere.*" The Metamorphoſis of Actæon. Reverſe, concentric lines in yellow, and inſcribed "Ateon mutato da Diana in Ceruo." Italian (Rimini or Urbino). About 1540. Diam. 10½ in. Bought (Bernal Coll.), 11*l.* 11*s.*

By the ſame hand as No. 1753.

1703. '55.

PLATE. "*Fruttiera.*" Cain and Abel. Reverſe inſcribed "Cain qaudo uciſt abello ſuo fratello." Italian (Rimini or Urbino). About 1540. Diam. 10⅞ in. Bought (Bernal Coll.), 6*l.* 16*s.* 6*d.*

By the ſame hand as No. 1753, and a repetition of the ſubject differently treated.

8964. '63.

PLATE. "*Fruttiera.*" Apollo and Marſyas. Reverſe inſcribed "Marſio et Appollo." Italian (Rimini or Urbino). About 1540. Diam. 11¼ in. Bought (Soulages Coll.), 5*l.*

Perhaps alſo aſcribable to the ſame painter as Nos. 1753, 1703, &c.

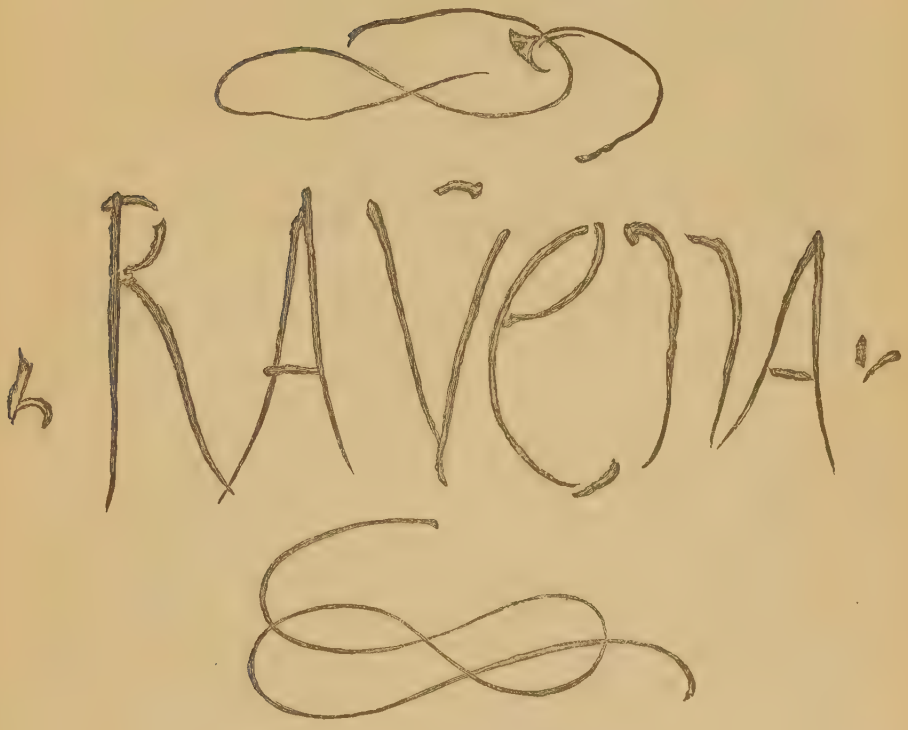
RAVENNA.

IN the collection of the Baron J. Ch. Davillier, at Paris, is a plate painted in blue *camaïeu* on a bluiſh grey glaze of a ſimilar tone of colour to that uſed at Venice and Padua, with the ſubject of Amphion carried on the waves by three dolphins, and playing the viol. It is the work of an able hand, perhaps after the deſign of a maſter of the fifteenth century, and is itſelf probably of the earlier quarter of the ſixteenth. The ſubject is ſurrounded by a delicate border, *a porcellana*, and on the reverſe is the inſcription Ravena (Mark No. 1). It is figured in Delange's "Recueil," pl. 46.

There is an excellent copy of this plate, by a modern French artiſt, in the South Kenſington Muſeum (No. 712. '69).

A pretty "hanap," or ſmall jug, in Mr. Henderſon's collection, ornamented with yellow intertwined branches of foliage on a dark blue ground, and with a ſhield of arms ſupported by two cupids, has beneath the handle the letters R.V.A., with the date 1552, which have been read as R*a*V*en*A, but we think more likely to be the initials of the owner or painter of the piece. A jug of approximate form by Nicolo da Urbino is figured in Delange's "Recueil," and is one of the pieces of the Gonzaga-Eſte ſervice, ſuppoſed by ſome to have been produced at Ferrara. Mr. Henderſon's example is not painted by that artiſt, although it may very well be of Urbino or Caſtel Durante.

Mark No. 1.



BOLOGNA.

PICCOLPASSO refers to the earth uſed by the potters of this city, and it is probable that they produced works of merit, which, however, we have not as yet the means of diſtinguiſhing, no documents on the ſubject or inſcribed pieces having been diſcovered.

Some excellent modern imitations of Della Robbia rilievos and painted wares are produced by Meſſrs. Angelo Minghetti and Son, of that city, good examples of which were ſhown at the Roman Expoſition of 1870.

IMOLA.

PIECES modelled ſomewhat after the ſtyle of thoſe by Bernard Paliſſy have been aſcribed to this ſite; wares covered with a thick white enamel, and frequently formed with baſket-like open work at the ſides, have alſo had this origin imputed to them, but we do not know by what authority, nor do we find any record of an example inſcribed with this name.

In 1790 Ignazio Cavazzuti, reporting on the works at Saſſuolo, alludes to a fabrique at this place, as alſo to that at Lodi, of which he was the director.

NORTHERN DUCHIES.

FERRARA.

BY the reſearches of the Marcheſe Giuſeppe Campori,[1] of Modena, we learn that Alfonſo I., Duke of Ferrara, who married Lucrezia Borgia, and was a great patron of art, found means, notwithſtanding his troubled and warlike rule, to eſtabliſh a fabrique of Majolica at his caſtle in Ferrara. This is confirmed by Piccolpaſſo, who further ſtates that the Duke invented a peculiarly brilliant white glaze, afterwards known as "bianco di Ferrara." Although the preciſe period of the introduction of the art is unknown, as early as 1436 the name of "Maeſtro Benedetto *bocalaro in Caſtello*" is recorded; in 1472 one Enrico, and in 1489 Gio. da Modena, are named; while in the *Memoriale* of the expenſes of the Marcheſe di Ferrara, Leonello, in 1443 occurs the firſt mention of painted and glazed wares. We there find entries of payments made to one "Baſtiano *bocalaro*" for tiles painted from the deſigns of Jacopo di Sagramoro and his companions, repreſenting various plants and vegetables, and which were placed over the benches of the "Cortile della Fontana" of the palace, then uſed as a market for herbs. In 1474 the chapel known as the "Capella del Cortile," in the ducal caſtle, was conſecrated; it was erected by the Duke Ercole I., and Arioſto, in deſcribing it, notices the pavement of painted tiles.[2] Artiſts appear to have been introduced from Faenza

1 "*Notizie della Majolica e della Porcellana di Ferrara.*" Modena, 1871.

2 "*Sellegado a guadri ſemipedali ſopra vitreadi de varj coluri concatenadi de certe vitalbe.*" "Deſcr." MSS. in Bib. Palatina.

by Ercole I. about 1490, and Frate Melchiorre and his ſon had a place allotted to them in the caſtle, the former being known as "*Maeſtro dei lavori di terra.*" A curious document is brought to light by the Marquis Campori from the Archives of Mantua, dated 1494, by which it appears that Iſabella (d'Eſte), wife of the Marquis of Mantua (Gonzaga), had ſent a plate, which had been broken into three pieces, to be repaired at Ferrara by the *Maeſtri* working at the caſtle; this was done, and the mended plate returned by Franceſco Bagnacavallo at the deſire of the Ducheſs of Ferrara, with another as a preſent. In his accompanying letter, Bagnacavallo ſays that he has ordered ſix pieces to be made, if it will pleaſe her Excellency to have them, but that they will not be of majolica, but better, thinner, and lighter, all white, worked with white upon white (*ma non ſerano di maioliche, ma ſerano più galante, più ſubtille, et più leggiere, tuti bianchi lavorati di biancho ſopra biancho*), by which paſſage the Marquis Campori infers that the broken piece ſent was only of mezza-majolica, having a lead glaze, while that made at Ferrara was coated with the ſtanniferous enamel, and that this was the then meaning of the term "*bianco ſopra bianco*," ſynonymous with "*bianco allattato malamente detto bianco faentino*," not merely the decoration of a white arabeſque upon a white ground; but whether this white was introduced by the Faentine artiſts or invented at Ferrara is an open queſtion.

Contemporary with Fra. Melchiorre, one Ottaviano da Faenza was paid in 1493 for wares furniſhed to the nuns of "Corpo di Chriſto;" and in 1501 Giovanni da Modena worked at ſome ſtoves in the caſtle, while in the ſame year the name of Biagio da Faenza firſt appears, who in 1502–3 made ſome wares for the new monaſtery of Sta. Catterina, and in 1505–6 executed other work at the "*ſtufa*," in the "*caſtel nuovo.*" At that time Mº. Criſtoforo da Modena was known as the "*bocalaro ducale*," who in the ſubſequent year was ordered to cover a "*loggetta*" with tiles for the Ducheſs Lucrezia Borgia. Duke Ercole I. was then in power, but was ſucceeded by his ſon, Alphonſo I., in 1505, as Duke of Ferrara, Modena, and Reggio.

From 1506 to 1522 the artiſtic works ſeem to have been diſcontinued, probably on account of the wars in which the Duke was engaged againſt Pope Julius II. and the Spaniards, who took Modena and Reggio, and reduced him to great want of money; ſo much ſo that in 1510, not wiſhing to increaſe the charges on his ſubjects, he pledged his plate and precious objects, even to the jewels of his wife Lucrezia, ornamenting his *credenziera* and making uſe of vaſes and diſhes of earthenware, the produce of his own induſtry. This ſtatement is thought by M. Jacquemart to prove the continuance of the manufacture, but we ſhould underſtand it

rather as implying that the pieces produced by his own hands, or under his own ſupervifion, at the ducal pottery managed by Maeſtro Biagio before Alfonſo became duke, were brought into ſervice on this occaſion. This view is, we think, confirmed by the fact that in 1520 Duke Alfonſo, through his ambaſſador, Jacopo Tebaldo, at Venice, ordered a ſet of jars for his *ſpezieria*, the production of which was to be ſuperintended by Titian, and their coſt arranged (about 2*s.* 9*d.* each for the larger vaſes). Of theſe eleven large, eleven ſmaller, and twenty of the ſmalleſt ſize, with the covers, were forwarded to Ferrara. Another indirect confirmation, in the opinion of Campori, is found in a document referred to by him (at page 27) as being in the Archives of Modena, by which it ſeems that Iſabella Gonzaga had commiſſioned Alfonſo Trotti, a gentleman of Ferrara, to procure for her ſome plates of fine majolica in Venice and Faenza, which he did in 1518. But may it not be equally probable that that lady merely wiſhed to procure ſpecimens of the artiſtic pottery of thoſe fabriques? In 1522 the moneys paid for tin and lead are again recorded, as is alſo the engagement of Antonio da Faenza, at 12 *livre* per month (about 16*s.* 9*d.*), with food and lodging, for two perſons; in 1528 he is ſucceeded by one Catto, who died in 1535. It is not certain whether Antonio was a painter on pottery or a maſter potter; although he remained in the Duke's ſervice till 1528, other "*bocalari*" were engaged, but it is not till 1524 that we find money paid (12 ſoldi) to one "Camillo" for painting vaſes for the potter. In 1529 the brothers Doſſi directed the artiſtic productions of the works, as two *livre* were allowed to Doſſo for two days' work, tracing deſigns for the potter, and to Battiſta one *livra* for modelling handles. Thus it would appear that theſe great artiſts, who were employed by the Duke to decorate his palace, &c., with freſcoes and paintings, gave deſigns alſo for the pottery, and models for the ſhaped pieces.

Signor Giuſeppe Boſchini, in his letter to Mayr on "*due piatti dipinti in majolica*," ſuggeſts that as the Doſſi in their decorations adopted the groteſques, derived and modified from the antique by the great Raffaelle, it is not improbable that ſome of the pieces ſo ornamented on a white ground, and which are generally aſcribed to the potteries of Urbino, may have been the produce of the ducal eſtabliſhment at Ferrara; and then deſcribes two plates which he had ſeen in the hands of a dealer, as being of this character, and on each of which occurs the emblem and motto adopted by Duke Alfonſo II. on his marriage with Margarita di Gonzaga.

Theſe were probably portions of the ſervice, believed to be that which was ordered for the occaſion in 1579, and of which two pieces

exiſt in the South Kenſington Muſeum; but of the works produced at the earlier period of the eſtabliſhment, under the management of Baſtiano and of Biagio, we have no authenticated examples.[1]

M. Jacquemart has ſuppoſed that certain beautiful pieces, one of which, a hanap, is in the collections of the Baron Alphonſe de Rothſchild at Paris, and figured by Delange in his "Recueil," pl. 31; others in the Britiſh Muſeum, and elſewhere, and which bear the united arms of Gonzaga and Eſte, may have been of that origin, but on them the Gonzaga has the firſt place in the ſhield, impaling the coat of Eſte. Theſe pieces are undoubtedly portions of a ſervice made either for Gian. Franceſco II. di Gonzaga, Marquis of Mantua, who, in 1490, married the accompliſhed Iſabella, daughter of Ercole I., and ſiſter of Alfonſo I., Duke of Ferrara, or even more probably for that lady ſubſequently to her huſband's death in 1519; ſhe died in 1539. Some of them have monograms not eaſily explained, although the firſt letter of one, conſiſting of the interlaced Y and S, may be intended for a florid form of a letter I, and thus compoſed of the two firſt letters of the name "Iſabella," as in the caſe of the I.S. interlaced, adopted in the arms of Malateſta on the marriage of Sigiſmondo Pandolfo with Iſotto da Rimini. The motto "*nec ſpe nec metu*" occurs on ſome of theſe pieces, which without doubt were painted by Nicolo da Urbino, and are referred to in the notice of the Fontana fabrique at page 324.[2]

Another pottery ſeems to have exiſted in the Schifanoia palace, protected by Sigiſmondo d'Eſte, brother of the Duke, and directed by Biagio Biaſini, of Faenza, who is mentioned in the archives of 1515 to 1524. In 1523 three painters, Il Frate, "*pittore alla majolica*," Groſſo, and Zaffarino, are ſpoken of as reſiding there. This fabrique ceaſed at the death of Sigiſmondo, in 1524.

From 1534 to 1559, during the reign of Ercole II., the work does not ſeem to have been encouraged; Pietro-Paolo Stanghi, of Faenza, is the only artiſt recorded, having made the ornaments to a ſtove in the caſtle; but Alfonſo II. took more intereſt in the manufacture, and Vaſari ſpeaks of the fine productions of his furnaces. In his grandfather's time the artiſts of Faenza were more renowned, but later, under the Umbrian dukes, Urbino had attracted the Fontana family, and other able artiſtic

[1] It has ſometimes occurred to the writer that the pieces of the Muſeo Correr ſervice, and others by the ſame hand marked with the T. B. monogram (ſee Faenza), may perchance be the work of Biagio.

[2] Another plate of this ſervice, which had long been in the poſſeſſion of the Gonzaga family, was recently ſold at Meſſrs. Chriſtie's. It is centred with the ſhield of arms, ſurrounded by ſubject.

potters from Caſtel Durante, and had become the leading manufactory; thence came Camillo and Battiſta, his brother, neither of whom however, were of the Fontana family.

Campori attributes to Alfonſo I. the invention of porcelain, and cites a letter written to him from Venice on 17th May, 1519, by his ambaſſador, Jacopo Tebaldi, in which he refers to a ſmall plate and a "*ſcutella*" of porcelain, which he ſends from a Venetian potter, who, it would ſeem had made experiments at the Duke's ſuggeſtion, but who declines to continue them at his own coſt, or to accept the Duke's offer to eſtabliſh him at Ferrara. It ſeems from this, more probable that the Venetian artiſt had ſucceeded in producing a kind of porcelain, the fabrication of which the Duke of Ferrara wiſhed to adopt and encourage in his own city, but which ſeems to have been then abandoned. And it would further appear from an entry in the book of the Duke's expenſes at Venice in September 1504, preſerved in the archives of Modena and alſo made known by the Marquis Campori, that the ſum of L^re^ 2. 3. had been paid "*per ſchudelle ſette de porcellana contrafacta e uno bochale a la chatalana*," ſhowing that this counterfeit porcelain was then produced by an unrecorded Venetian potter, probably the ſame who, as we have juſt ſeen, fifteen years later declines going to Ferrara, on account of his age, "*che'l è troppo al tempo, et che non ſe vole levar de qua.*"

Nearly half a century has paſſed away before we hear of freſh experiments in the production of porcelain, directed by M^o^. Camillo, of Urbino, aſſiſted by his brother Battiſta, and which ſeem to have reſulted in ſucceſs. When injured by the accidental exploſion of a cannon, which ultimately cauſed his death and that of three gentlemen, in 1567, he kept the ſecret, refuſing to divulge it. This event is mentioned by Bernardo Canigiani, the ambaſſador of the Florentine court, who ſpeaks of Camillo da Urbino as a maker of vaſes, painter, and chemiſt, and the true modern diſcoverer of porcelain, "*Ritrovatore moderno alla porcellana*" (Campori, p. 50).

It would ſeem, however, that his brother, Battiſta, muſt have known ſomething of the proceſs, which he may have been able to perfect by experiments, for it appears that between 1568 and 1569 the work was continued, as on the 17th December of the latter year an entry is made of an unuſual allowance of wine for a workman engaged in preparing the ingredients "*per far porcellani.*"

The fact of this diſcovery of a porcelain of artificial or mixed body in the ſixteenth century in Italy, ſeems to have been known and acknowledged, and is referred to by Vaſari and Aldrovandi, in the following century by Magalotti and Bonanni, and again in the laſt by Paſſeri, Targioni, by the *Oſſervatore Fiorentino*, by Galuzzi, and others (p. 51).

Loſt ſight of until the fortunate appearance of a few pieces of the Medici china ſet connoiſſeurs on the alert, and prompted Dr. Foreſi, of Florence, to make ſearch for documents on the ſubject, reſulting in the diſcovery of records proving that theſe pieces were really ſpecimens of the porcelain made by the Grand Duke Franceſco II. dè Medici, at Florence, about 1580.

It ſeems to the writer not improbable that two ſmall vaſes exhibited at the Loan Exhibition of 1862, one by Her Majeſty, and one by the Earl of Stamford and Warrington, and deſcribed by Mr. J. C. Robinſon in the catalogue of that collection under Nos. 7901, 7902, may have been produced by M°. Camillo at Ferrara, or by the unknown artiſt at Venice.

As remarked by the Marquis Campori, it is more than probable that the Grand Duke of Tuſcany and the Duke of Ferrara were both engaged at the ſame time in making experiments for the fabrication of porcelain, and that each arrived at a nearly ſimilar reſult, and within a few years of each other's ſucceſs. The priority of diſcovery would ſeem, however, to reſt with Ferrara, but unfortunately we are without ſpecimens which can be traced to that origin.

There is much confuſion in reſpect to the two Urbinati artiſts of the name of Camillo; the patronymic of one, that M°. Camillo who worked at Ferrara, and was a diſcoverer of porcelain, is unknown; but the other M°. Camillo, who is ſtated to have gone to Florence, and is believed to have directed experiments with equal ſucceſs for the Grand Duke, was the brother of the celebrated Orazio Fontana. The firſt was killed, as we have ſtated, in 1567; the laſt was living until 1589.

It is greatly to be regretted that we have at preſent no clue by which we can, even with probability, attribute any of the examples of majolica in our collections to the earlier works of the Faentine artiſts produced under Alfonſo I. at Ferrara; the more ſo as both under his reign and under that of Alfonſo II. the fabrique was conducted, not with a view to profit or commercial enterpriſe, but ſimply from princely magnificence and a love of art; the produce was for their own uſe, and for preſents among friends, but not for ſale; we may therefore conclude that it was of highly artiſtic and great technical excellence. This was exceptional among the potteries of that period in Italy, all of which (not to include the porcelain work of the Grand Duke of Tuſcany) were commercial undertakings, more or leſs patronized and encouraged by the ruling families of their ſeveral localities. Some Ferrareſe pieces have doubtleſs been preſerved, and are probably now claſſed among thoſe of Faenza, with which they muſt have a great affinity. In the Gallery at

Modena are ſome in the Urbino manner, which came from the *guardaroba* of the Caſa d' Eſte, and perhaps may have been made at Ferrara.

It is not till 1579, when the art was in decadence, and when the Urbino ſtyle of ornamentation prevailed, that, on the occaſion of the marriage of Alfonſo II. with Margarita di Gonzaga, it is believed that a *credenza* was made, the pieces of which are to be recogniſed by bearing the device of a burning pyre, with the motto "*Ardet æternum.*"

This ſervice is ſuppoſed by Signor Giuſeppe Boſchini to have been made at Ferrara, but the Marquis Campori, notwithſtanding a diligent ſearch among the archives, which he has explored with ſuch valuable reſults to the hiſtory of ceramic art in Italy, can find no entry of the production of any ſuch ſervice, nor indeed any further record of the continuance of the fabrique at the ducal caſtle, after the untimely death of M°. Camillo in 1567, or during the courſe of that year; from which he concludes that at the death of Battiſta, M°. Camillo's brother, which happened, as he believes, within a ſhort period; and perhaps alſo partly in conſequence of the earthquakes which cauſed ſo much damage to Ferrara during the years from 1570 to 1574; the production of majolica ceaſed, after having continued, with ſmall interruption, during a period of nearly a century and a half.

The pieces of this ſervice, although aſſimilating to the later productions of the Urbino furnaces, have a diſtinctive character of their own, and although their connexion with Ferrara may be merely one of ownerſhip, and not of origin, we think it well to claſs them for the preſent under that head, ſimply becauſe we have no other ſtandard to which we can attach all that is known of the hiſtory of that princely botega, and becauſe theſe pieces have, in default of poſitive evidence to the contrary, been accepted as Ferrareſe.

They are remarkable for the purity of the white enamel ground; the groteſques are by another hand than thoſe on pieces univerſally accepted as of the later period of Urbino or of Peſaro, but they are not eaſily diſtinguiſhed without examination of the ſpecimens ſide by ſide. They cannot bear compariſon with the finer works produced at the Fontana fabrique at Urbino in the zenith of its exiſtence, wanting that maſterly execution of the groteſques, which we are diſpoſed to attribute to Camillo, and indeed hardly ſuperior to thoſe painted at Rome by M°. Diomede Durante.

Two pieces of this ſervice are in the Louvre (Nos. G. 588, 590); two others from the Soulages Collection are in the South Kenſington Muſeum. At Narford is a circular ciſtern or vaſque, with ſerpent handles, decorated externally with groteſques on the white ground, and

inſide with the figure of Neptune riding on the ſea; on a rock riſing from the waves is placed the blazing pyre, ſurmounted by the motto "*Ardet æternum.*" There is alſo a ſalt-cellar, and a vaſe with ſerpent handles and double ſpout, in the ſame collection, decorated in the ſame ſtyle and bearing the ſame impreſa. Another example is in Mr. Napier's collection, No. 2956.

Alfonſo II. died in 1597, after which the dukedom was abſorbed into the States of the Church. The Eſte removed to Modena, to which place the contents of the palace at Ferrara were carried, including the old majolica, ſome of which is mentioned in inventories of the 17th century. A few pieces, which eſcaped deſtruction during the French invaſion of Italy, were gathered from neglected corners of the palace, and placed in the Public Gallery of Modena in 1859.

CATALOGUE.

504. '65.

ASE, or Cruet. Oviform, with twiſted ſnake handle and double ſpout. Painted with Urbino groteſques on white enamel ground; on the front a device of a flame of fire, with the motto, "Ardet æternum," on a ſcroll; and on a label under the handle the word "OLIO." Italian. (Ferrara?) 1579. H. $8\frac{1}{4}$ in., W. $4\frac{3}{4}$ in. Bought (Soulages Coll.), 15*l.*

505. '63.

VASE, or Cruet. Oviform, with twiſted ſnake handle and ſpout; painted with Urbino groteſques on white enamel ground; on the front a device of a flame of fire, with the motto, "Ardet æternum," on a ſcroll; and on a label under the handle the word ACETO. Italian. (Ferrara?) 1579. H. $6\frac{3}{4}$ in., W. $4\frac{3}{4}$ in. Bought (Soulages Coll.), 15*l.*

It has been not unreaſonably ſuppoſed that theſe pieces were really made at Ferrara for Alfonſo II. on his marriage in 1579 with Margarita de Gonzaga, and formed portion of a ſervice of which we have ſpoken in the introductory notice to this manufactory. The device of a flame, with the motto "Ardet æternum," occurs on the reverſe of a cotemporary medal, on which are portraits of the Duke and Ducheſs facing each other. An engraving of this medal is given in Litta's folio work on the Italian families, under that of Eſte.

4291*a*. '57.

VASE. "*Meſciroba*" or "*Biberon.*" Oviform, fluted, with a foliated ſcroll handle, and a ſpout formed as a maſk; the hollows of the fluting filled with groteſques on a white ground, the foot with orange mouldings. Italian. (Urbino or Ferrara?) About 1570. H. 11½ in., diam. 6 in. Bought, 16*l.* 10*s.*

The companion to 4291, but differing in details of the ornament, although by the ſame hand.

Theſe pieces are both extremely elegant in form and in general effect of decoration, and may be attributed to the ſame botega as the cruets.

4291. '57.

VASE. "*Meſciroba*" or "*Biberon.*" Oviform, fluted, with a foliated ſpout and handle, terminating in lions' maſks in relief; the hollows of the fluting filled with groteſques on a white ground; the raiſed edges with orange mouldings. Italian. (Urbino or Ferrara?) About 1570. H. 11½ in., diam. 5¾ in. Bought, 16*l.* 10*s.*

By the ſame hand as the plateau No. 1793.

1793. '55.

PLATEAU. Raiſed circular medallion in the centre, painted with Diana and Cupid in griſaille, encircled with zones of groteſques in colours on white ground, ſeparated by orange mouldings. Reverſe, medallion of a man driving a horſe, in dark blue on a lighter ground; concentric flutings and mouldings in blue and orange. Italian (Ferrara (?) or Urbino). About 1570. Diam. 16½ in. Bought (Bernal Coll.), 15*l.*

After the manner of the finer and rather earlier Urbino pieces, which we aſcribe to Camillo Fontana, this piece does not approach

them in the artiſtic execution of the groteſques, which, although poſſeſſing ſome of the fancy of the finer examples, are leſs carefully painted, and in this reſpect are alike to thoſe upon the two cruets Nos. 504-5, particularly to the former piece.

4693. '58.

VASE. With handle, ſpout, and looſe cover. Groteſques and ſhields of arms. Decorated with three zones of groteſques on white ground; on either ſide a ſhield of arms, bearing quarterly, firſt and third gules, a lion rampant or; ſecond and fourth, bendy ſiniſter fuſilly, argent and azure. Italian (Ferrara (?) or Urbino). About 1590. H. $9\frac{3}{4}$ in., W. 9 in. Bought, 25*l.*

Theſe may be the arms of Philip William, the ſecond ſon of William V., Duke of Bavaria, who was created Cardinal by Pope Clement VIII. about 1590. The abſence of the Cardinal's hat may be explained by the piece having been made for him before his elevation to that dignity.

1775. '55.

PLATE. "*Tagliere.*" Two ſhields of arms and groteſques in colours on a white ground. Italian (Ferrara (?) or Urbino). About 1580–1600. Diam. 9 in. Bought (Bernal Coll.), 4*l.* 10*s.*

A later reminiſcence of the beautiful Urbino groteſques, perhaps by a pupil of Camillo Fontana. The arms emblazoned on the two ſhields are, on the firſt, per feſs or and noir, a goat or antelope rampant reverſed, counterchanged; creſt a demi-goat rampant reverſed, noir; on the other, or, on a bend azure, three roſes or quartrefoils of the firſt, creſt a demi-woman draped azure, garlanded proper, tenant a roſe or quatrefoil in each hand, or. Theſe latter may be of the Riva family of Venice.

8938. '63.

TAZZA or "*Fruttiera.*" Subject, a repaſt of hungry mendicants in the kitchen of an inn, ſerved by a fat cook, who is being conſtrained to remain againſt his will. Italian (Ferrara (?) or Urbino). About 1580. Diam. $10\frac{1}{4}$ in. Bought Soulages Coll.), *5l.*

A curious caricature or comic ſubject, perhaps introducing the portrait of the Duke of Ferrara's "chef," if it ſhould prove to be a piece of that fabrique.

6663. '60.

DISH, Circular. A Bacchanalian proceſſion, painted in manganeſe on white, inſcribed "Thomas Maſſelli Ferrarien fec." Italian. (Ferrara ?) Firſt half of 18th century. Diam. $21\frac{1}{2}$ in. Bought, *4l.*

Although claſſed as of the produce of Ferrara, it is by no means certain that it was either made or painted in that city. The artiſt ſigns himſelf as a native "Ferrarien," but does not inform us where he executed the work, which is freely but careleſſly painted, and with but poor effect.

MODENA.

LTHOUGH the antique pottery of Modena is referred to by Pliny and by Livy, we have no exact record or marked example of wares produced there during the period of the renaiſſance. Modeneſe artiſts in terra-cotta worked at Ferrara, and Criſtoforo da Modena was *boccalaro* to the Duke of that territory in the 16th century.

At the end of the 15th century Codro Urceo, the poet, ſent a preſent of pottery to Luca Riha from Modena, accompanied by a Latin epigram.

Piccolpaſſo, moreover, names Modena as a place where majolica was produced, but whether of a ſuperior or of a more ordinary kind we are not informed. In the laſt century Geminiano Cozzi, of that city, was the leading maker of porcelain at Venice about 1765, but the monopoly granted to the fabrique of Saſſuolo impeded the manufacture of enamelled wares elſewhere in the duchy.

At Sassuolo, a town prettily ſituated ten miles to the ſouth of Modena, an eſtabliſhment for the manufacture of enamelled earthenware was introduced by Gio. Andrea Ferrari in 1741. It would ſeem, from documents quoted by Campori, that he obtained from the Duke Franceſco III. the right of making ordinary white and painted majolica, as the ſtanniferous enamelled wares were then univerſally denominated, to the excluſion of all rivals in the duchy, and all importation of the like from other parts, except during the fair held at Reggio. The work commenced in 1742, and in a few years he was joined by Gio. Maria Dallari; their rights were from time to time renewed, and in 1756 confirmed to the extent of granting the monopoly to the family for three generations; the materials were not to be charged with import duty, and the advantages ſecured to the fabrique were further extended in 1761 by even excluding the foreign wares from the fair at Reggio; the manufacturers on their part being bound to ſupply the duchy with an abundance of good wares at

moderate prices. Notwithſtanding occaſional appeals againſt the monopoly, the work continued, employing artiſts from Imola and Faenza, among others Ignazio Cavazzuti of Modena, and Pietro Lei of Saſſuolo, the ceramic painter, who was ſubſequently aſſociated with Caſali and Caligari at Peſaro in 1765.

The wares produced were various, among others finer pieces painted in the Japaneſe ſtyle, and with flowers and gilding; groups of figures were alſo made, and a large export buſineſs carried on.

In 1790, the ſpirit of free trade having ſtirred the minds of the council, notwithſtanding a moſt favourable report made by Ignazio Cavazzuti, an "expert" of the period, in anſwer to an appeal againſt the conduct of the manufacture, permiſſion was granted to import wares from other principalities into the duchy.

The French invaſion, that deſtructive volcanic wave, which after devaſtating the continent of Europe, carried away on its receding ſurge to the country whence it came, the more valuable and portable treaſures which its advance had uprooted, ſeverely injured the manufactory at Saſſuolo, as it had deſtroyed that of Buen Retiro; but it partially recovered from the ſhock, not, however, again producing wares above thoſe of ordinary quality. It ſtill continues, employing ſome 50 or 60 hands at two ſeparate eſtabliſhments directed by the brothers Carlo and D. Antonio Rubbiani, who ſent ſpecimens of its produce to the Paris Expoſition of 1867, gaining the bronze medal.

Reggio muſt have had a pottery, for in 1565 an appeal was made to the Duke Alfonſo II. to forbid the importation of wares from elſewhere, whereby to encourage the native *boccalari*; but what they produced does not appear.

At Scandiano, a neighbouring *borgata*, one Nuvoletti ſet up in 1754 to make enamelled ware, but the privileges granted to Saſſuolo were fatal to his undertaking.

So alſo at S. Possidonio, where the Marquis Achille Taccoli eſtabliſhed an experimental pottery at his villa about the ſame period; he was joined by one Carlo Cremoneſi, followed by Geminiano Benaffi of Modena and Paolo Coſtoli of Padua. The work laſted a year only, when it was put down and the produce deſtroyed by the authorities, on the ſtrength of the monopoly granted to Saſſuolo. The Marquis made another effort, but with the ſame reſult.

MANTUA.

ROM a document in the Archivio della Camera di Commercio, ſeen by Signor Portioli, and referred to by Campori, it would appear that the art was introduced at Mantua under the government of the Marcheſe Lodovico III. (1444–1478), and that its workers had their ſtatutes, which were altered and amended from time to time; but we are quite unable to judge of the character of the wares produced. They were preſumably of an inferior quality, for we find that Iſabella D'Eſte in 1494 (ſee Ferrara) procured majolica for her own uſe from Ferrara, Urbino, &c., which would argue that the pottery of Mantua was inferior. In the ſecond half of that century Schivenoglia mentions a *bottega di Maioli*, conducted by one Zonan Antonio *Majolaro*, and remains of a furnace with fragments of ware was diſcovered in 1864 on the *riva al Lago inferiore*, from whence Signor Porlioli procured a ſmall plate painted with a female buſt, arabeſques, &c. Campori ſtates that about 1591 potters came from Arbizzola or Albiſſola on the Ligurian coaſt and eſtabliſhed a botega which exiſted till 1630; he quotes documents of the year 1616, confirming its exiſtence, and of 1617, prohibiting the importation of foreign wares, except at the fair of S. Lorenzo in Oſtiglia. This order was repealed in 1621, and in 1626 another document confers the right of making majolica upon one Lazzaro Levi. Campori ſuggeſts that the *impreſa* adopted by Franceſco Gonzaga after the battle of Taro, namely a crucible in a fire and containing ingots of gold, may be a diſtinguiſhing mark of the Mantuan faïence even of a later period.

VENETIAN STATES.

VENICE.

OUR knowledge of the production of Majolica, or rather of artiſtic enamelled pottery, in Venice may be ſaid to begin with the year 1540. Previous to that date there can be little doubt that the Venetian ovens produced enamelled wares of greater or leſs merit, but we have no ſufficient record of their character.

The reſearches of the late Signor Lazari, of the Marquis Campori, and of Sir William Drake have given to us all that we know upon the ſubject, in addition to the more poſitive evidence inſcribed upon ſpecimens in our collections.

We learn from the archives of Modena that in 1520 the great Titian was commiſſioned by Alfonſo I. of Ferrara, through his agent at Venice, Tebaldo, to procure a quantity of glaſs, made at Murano, and of earthen and majolica vaſes, for the ducal pharmacy; and that Titian himſelf undertook to ſuperintend the execution of the work.

On the 1ſt June in that year Tebaldo writes: "By the boatman, Giovanni Treſſa, I ſend to your Excellency eleven great, and eleven medium, and twenty ſmaller vaſes of majolica, with the covers, commanded by Titian for your Excellency's pharmacy."

We may therefore infer that the works at Venice were either ſuperior in their productive capacity to thoſe eſtabliſhed in the caſtle at Ferrara, or that theſe had ceaſed working for the time.

M. Jacquemart believes that works producing artiſtic wares exiſted at Venice as early as the ſecond half of the fifteenth century, arguing that if the qualities of the Venetian pottery were of ſo high an order at that period as to induce the inventor of the celebrated *bianco di Ferrara* to order vaſes for his own pharmacy, it muſt have been developed and perfected from an earlier date.

M. Jacquemart, in ſupport of this opinion, inſtances an *albarello* in the collection of M. Fayet, painted with a portrait head with long hair cut ſquare on the forehead, in the faſhion of the fifteenth century, and having among the ornaments a legend in Venetian patois.

But Signor Lazari conſidered that the examples of glazed tiles, exiſtent in the ſacriſty of the church of Sta. Elena at Venice, having the arms of the Giuſtiniani family, and dating about 1450-80; as alſo thoſe in the Lando Chapel of S. Sebaſtiano, having a monogram and the date 1510 (ſee Faenza), and other examples anterior to about 1545, were importations from Faenza or from Caſtel Durante; an opinion ſhared by the writer after a careful examination of thoſe pavements.

It would ſeem that wares, either the produce of the Venetian potters, or perhaps the Valencian and "Damas" wares, together with Venetian glaſs, were objects of Venetian commerce with England, carried on by means of the celebrated galleys of Flanders.

Among Mr. Rawdon Brown's Venetian ſtate papers[1] is recorded a ſafe conduct from Richard II., granting permiſſion during ten years to the paſſengers on board two Venetian galleys then lying in the port of London (27th September 1399), to ſell ſmall wares brought over by them, namely, glaſs veſſels and earthenware plates, free of duty.[2]

Sir William Drake gives the wording of a petition, dated 22nd December 1664, from the Guild of the "Boccaleri" of Venice, in which reference is made to previous decrees in their favour iſſued in the years 1455, 1472, and 1518, prohibiting the importation of foreign earthenware; and a decree of the Senate of 21ſt March 1665 prohibiting the importation or ſale in Venice of any ſort of foreign earthenware, by any perſon not being a member of the Guild, but upon the condition that that body ſhould keep the city well ſupplied with "lateſini," and that ſhops ſhould be kept open for its ſale.

Two varieties of earthenware are, however, exempted from this prohibition, viz., "correzzoli" crucibles, and the "magiolica da Valenza."

The petition ſtates that the workers at this "povera arte" were reduced to thirty perſons, including maſters and workmen.

From the general tenour of this petition we may reaſonably infer that at the period of its preſentation the potter's art in Venice was reduced to the production of very ordinary wares; neither do we find any alluſion to its artiſtic excellence at the periods of the former decrees, the laſt of thoſe referred to being of the year 1518, two years after which comes

[1] Vol. 1. p. lxvi and p. 39.
[2] Drake, Ven. Cer., p. 10.

the order from the Duke of Ferrara for pharmacy jars, and not till twenty years after, the firſt recorded piece of artiſtic ware bearing a date.

It is curious, and perhaps confirmatory of the inferiority of Venetian artiſtic pottery at the period, that an exception ſhould be made in favour of the majolica of Valencia, which we know alſo to have been imported into Genoa. At the date of the decrees of 1455, 1472, and 1518 theſe Spaniſh wares were in great perfection, but were ſadly inferior in 1664.

It ſeems probable, therefore, that from 1540 to 1550 was the culminating period of the excellence of Venetian pottery in reſpect to painting and deſign; but it is nevertheleſs reaſonable to ſuppoſe that the pieces produced in 1520, under the ſuperviſion of Titian, muſt have been decorated with conſiderable artiſtic excellence.

The earlieſt dated example is a deep circular diſh in the writer's collection, the centre of which is occupied by the figure of a mermaid floating on the ſea, a horn in her right hand, and regarding herſelf in a mirror which ſhe holds in her left; the wide border is covered with intricate and very elegant arabeſque ſprays of foliage, with fruits and flowers, among which are birds. The whole is painted in dull pale blue on a grey enamel, and heightened with white, and on the reverſe is the inſcription "1540 · ADI · 16 · DEL · MEXE · DEOTVBRE." This plate is clearly by the ſame hand and of the botega of M°. Lodovico, whoſe name occurs on No. 4438 of the South Kenſington collection.

An intereſting diſh which has recently come under the obſervation of the writer, through the courteſy of its preſent owner, Mr. Durlacher, is inſcribed at the back, "In Venetia a St° Barnaba. In botega di M° Jacomo Da Peſaro, 1542." The glaze is of a uniform pale grey tone, probably intended to imitate Chineſe celadon, and the ſurface is covered with ornamentation painted in white. In the centre are a fiſh and a maſk, foliated ſcroll and ſtrapwork, with flowers, &c., ſurrounds, and on the border are four heads in medallions, inſcribed LYCRETIA . OMERO . FAVSTINA . OVIDIO . This piece bears witneſs to the eſtabliſhment of another Peſareſe artiſt at Venice, not hitherto recorded.

The next date, 13th April 1543, is on the plate No. 8512, accompanied by a name which reads AOLASDINR, and is a piece of the ſame general character as the firſt, but may be by a different bruſh.

It would ſeem alſo that *Guido Merligno, of Urbino*, had a ſhop in Venice at San Paolo.

Mr. Marryat[1] cites an example inſcribed "Fate in botega de Guido

[1] Op. Cit., p. 65.

Merligno Vaſaro da Urbino in San Polo a di 30 di Marzio 1542." (See Urbino, p. 351.)

There is another in the Brunſwick Muſeum; another is referred to in the Campana Collection at the Louvre; and the Rev. T. Berney poſſeſſes an example. (S. K. Loans Catalogue, p. 443.)

Theſe pieces are of ſomewhat coarſe execution, and the evidence of their production at Venice entirely reſts upon the words "in San Polo" occurring on the firſt example referred to by Mr. Marryat. The preſent whereabouts of that plate is unknown to us, neither are we informed as to its artiſtic merit.

About this period one Simone Marinoni eſtabliſhed a pottery in the ſuburb of the town of Baſſano, known as the "Marcheſane," as recorded by Lazari[1] on the authority of Gian. Battiſta Baſeggio. The ſame inveſtigator, quoting from Piccolpaſſo, refers to a fabrique of enamelled earthenware exiſting in Venice between 1545 and 1550, which Piccolpaſſo had viſited, and which was conducted by *Franceſco* or *Cecco di Pieragnolo del Vaſaro* and his father-in-law, *Gianantonio da Peſaro*, from Caſtel Durante. They had erected the largeſt furnace to be ſeen in thoſe days.[2] Piccolpaſſo alſo deſcribes the mills for grinding clay, peculiar to Venice, and ſtates that earth was imported from Peſaro. Theſe artiſts probably introduced a new ſtyle.

Further we have the Narford plate, the work of a different painter from thoſe produced by Maeſtro Lodovico, and probably of a different botega, dated 1546, and inſcribed *fatto in Venezia in chaſtello* (ſee Mark No. 1).

And again of the 25th April 1550 is the plate No. 4605, which with greater probability may be deemed of the Lodovico botega.

M. Demmin[3] mentions a diſh at the Hague in the Meerman Weſtreman Collection, inſcribed "I fortiſſimi Roma contra ire Pierro Baldantonio a di Octo. 1551, in Venicio."

In 1567 Battiſta di Franceſco, writing on the 25th May to the Duke of Ferrara on the ſubject of borrowing the ſum of three hundred crowns, in conſideration of his ſervices, which he offers to the Duke as a maſter potter and maker of majolica in various ſhapes and of various qualities, ſays, that he is then living at Murano with his wife and children; he

[1] Not. Racc. Correr, p. 79.

[2] "Ne ho veduta una io in caſa di M. Franceſco di Pier del vaſajo della terra di Durante, larga 10 piedi e lunga 12, dico di ſopra dalla volta quella del piancito, ed avea tre bocche dove ſi dava fuoco, ma queſta non fa al propoſito noſtro." Page 29 of the Roman edition.

[3] Guide de l'Amateur.

tells the Duke that he poſſeſſes a well-ſtocked ſhop, but that he is anxious to ſerve him as a potter at Ferrara, having heard ſo much of the Duke's magnanimity and other excellencies; and he begs a reply may be addreſſed to M. Battiſta di Franceſco, maker of majolica vaſes, Rio delle Verrieri, Murano.

We do not hear of his having received the appointment.

In the Brunſwick Muſeum there is a large diſh, having the ſubject of Moſes and Aaron entreating Pharoah, with a rich border of medallions figurative of the months, &c., and the inſcription "1568. Zener Domenigo da Venecia Feci in la botega al ponte ſito del Andar a San Paolo."

The companion diſh in the ſame collection is not ſigned; its ſubject is the Overthrow of the Egyptians in the Red Sea; the reverſe has a fine ſcrollwork border on rich blue ground.

Another, and preſumably inferior, fabrique produced in 1593 the drug pot No. 5402, by "Jacomo Vaſellaro, a ripa granni," after which we loſe ſight of dated pieces till the earlier years of the next century.

One *Stefano Barcella Veneziano* was an artiſt on enamelled wares, but whether he painted at a Venetian pottery or elſewhere is uncertain. (Mark No. 2.)

We next come to a ſeries of pieces having for mark a C-formed fiſh hook, with loop at one extremity and barbed point at the other. The only name which occurs in connexion with theſe examples is that of one *Dionigi Marini*, who ſigns a plate having this mark twice repeated, and the date 1636. Its ſubject is horſes, and it is ſtated to be in the collection of M. Roger de Beauvoir.

The ſame mark, with the date 1622, is on a piece in the Berlin Muſeum.

A plate, alſo referred to by M. Jacquemart and by Mr. Chaffers, repreſenting the Annunciation, was in the Uzielli Collection, and on it the hook divides the four letters of the date 1571. This ſpecimen has been loſt ſight of, but it ſeems more probable to the writer that the date may have been read in error, perhaps from the imperfection of the glaze, and had been intended for 1621 or 1671.

A large room fountain in the Hôtel Cluny, decorated with maſks and garlands in relief, has a ſimilar mark, but M. Jacquemart conſiders that its ſtyle denotes a period of production too far removed from that of the plate in queſtion to ſuppoſe any connexion in regard to their mutual fabrique. He does not appear to have ſeen the plate, neither has the writer, but M. Jacquemart's remark is confirmatory of our doubt as to the correct reading of its date.

About the middle of the laſt century the eſtabliſhment of the Bertolini at Murano produced enamelled earthenware.

At Nove the Antonibon, and at Baſano the Marnardi, and Gio. Maria Salmuzzo, and in its neighbourhood Giovanni Antonio Caffo, were manufactures of enamelled pottery of various excellence during the ſecond quarter of the century.

In 1753 the Bertolini obtained a decree of the Senate permitting them to open a ſhop in Venice for the ſale of their majolica, free for ten years of all import and export duties.

In their petition they had ſtated that the ware they were able to produce, after many coſtly experiments, was perfect in reſpect to the qualities of *whiteneſs, lightneſs*, and *deſign*, and equal to that produced by any other fabrique in the State, but that from the monopoly held by Antonibon, of Nove, and Salmuzzo, of Baſſano, they were unable to compete with them, although the wares they produced were of equal excellence.

Notwithſtanding, the manufactory had ceaſed before the expiration of the term of the decree in 1763, when it was annulled.

The leading characteriſtics of the enamelled pottery produced at Venice in the ſixteenth century, are, a cloſe buff-coloured body, covered by an even glaze of grey colour, produced by the admixture of a ſmall portion of zaffre, and known as "ſmaltino." A ſimilar tone of grounding was uſed at Padua. Upon this the deſign was outlined and ſhaded in blue, of a rather low tone, the high lights being touched in with white. The reverſe of the diſhes generally have a belt of foliated ſprays round the rim, and radiating flutings or alternating thin and thicker lines round the "cavetto." It is worthy of remark that ſome of the Paduan wares are ſimilarly ornamented, and we may thence infer ſome connexion between the eſtabliſhments, or an attempt at imitation; the fact that a croſs was adopted as a mark at both places is alſo noteworthy.

Such are the pieces produced by M°. Lodovico about 1540, but we may alſo aſſign to his botega others on which the glaze is of greater richneſs, and the blue of greater intenſity, with the occaſional uſe of a brilliant yellow pigment; of ſuch are No. 4605, dated 1550, and we are inclined to conclude that theſe pieces are of the later period of the manufacture and betraying Durantine influence.

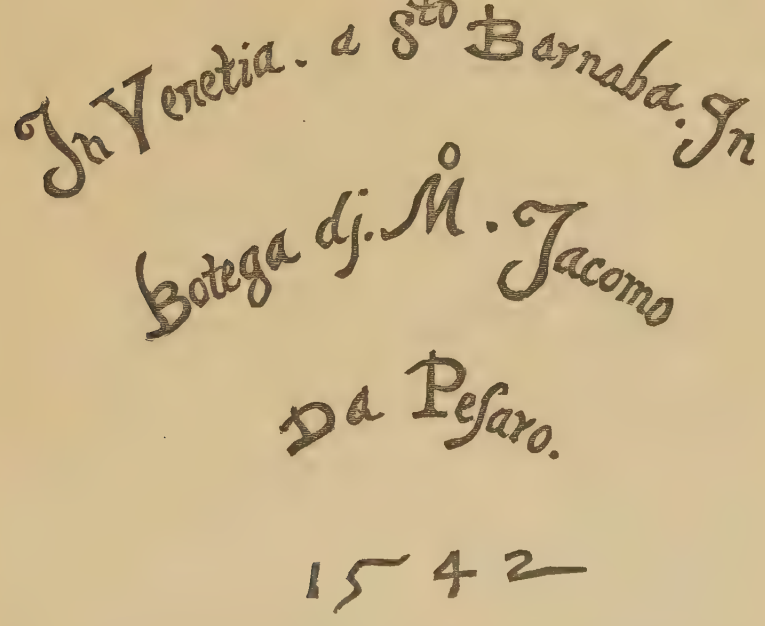
The ſubject pieces, ſuch as Mr. Fountaine's plate made "in Chaſtello," 1546, and one unſigned in the writer's poſſeſſion, repreſenting the deſtruction of the children of Niobe, but without inſcription, betoken the influence of Urbino, and may have emanated from the botega of Guido Merligno.

The Venetian wares of the laſt century, which, without poſitive proof, are generally believed to have been produced by the Bertolini, have alſo diſtinctive qualities. They are remarkable for their thinneſs and lightneſs; baked at a high temperature, they are almoſt as ſonorous as metal, the ornamentation round the rim frequently executed in rilievo, they have been miſtaken for enamelled copper with *repouſſé* flowers, &c. The colours uſed on them were generally blue and brown, with yellow occaſionally, on a pale blue or dull white ground.

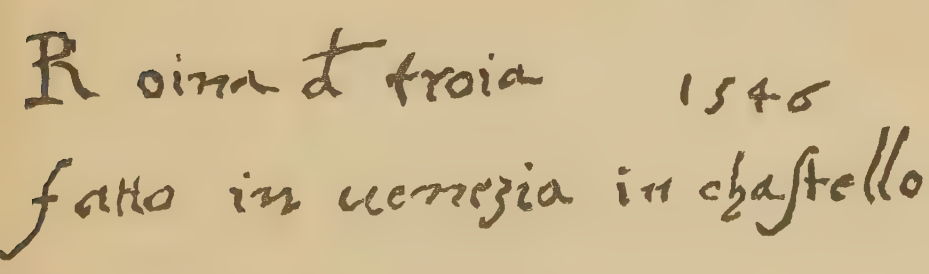
Venice lays claim to the invention of porcelain, and we have alluded to this matter, although beyond the boundary of our ſubject, in the notice on the fabrique at Ferrara.

MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. On a diſh, 20 inches in diameter, of pale grey ground, white ornamentation (*bianco ſopra ſmaltino*) of lacework, ſcrolls, &c., with medallions on the rim. In Mr. Durlacher's poſſeſſion (Auguſt 1872).



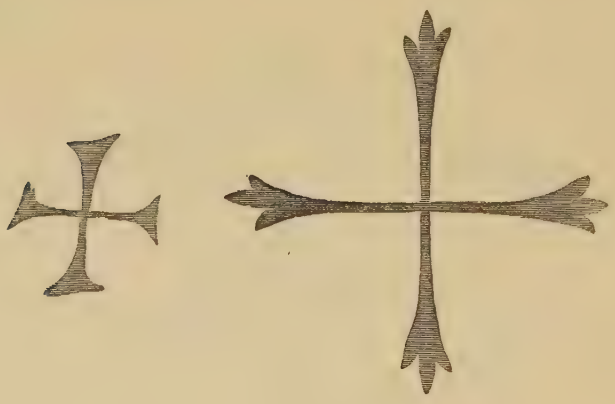
No. 2. On a circular diſh, 21 inches in diameter, in Mr. Fountaine's collection. The ſubject, the Deſtruction of Troy, covers the whole ſurface. It is figured in Delange's "Recueil," plate 80.



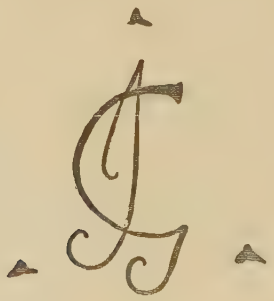
No. 3. On a piece unknown to the writer.

Io Stefano Barcella Venezuano
Pmx

Nos. 4 and 5. Theſe croſſes, on pieces unknown to us, may mark them as of the fabrique of Mº. Lodovico, of Venice, or that of Padua.



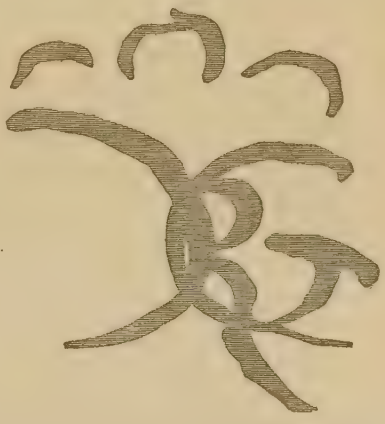
No. 6. Theſe initials, J. G. intertwined, are on a diſh of Venetian character, of the laſt century, with rude landſcape and emboſſed border. It was in Captain Langford's poſſeſſion.



No. 7. The monogram compoſed of the letters A and F in conjunction with a triple boat anchor, or grapnel, is found on pieces of ſimilar character to the laſt, having fruit borders in relief and landſcape centres in blue and brown, touched with yellow on a grey ground. This mark is from a ſpecimen in the Britiſh Muſeum; others are at Sèvres; on ſome variations of this mark the letters R. and C. C. or G. G. may be recogniſed.

On another plate of the ſame ſervice in the Britiſh Muſeum is the mark given by Mr. Chaffers at page 114 of his "Marks and Monograms," 3rd edition, from a ſpecimen which was in Mr. Reynolds' collection. It conſiſts of a monogram, AF, above which are two palm branches in ſaltire, and a Malteſe croſs ſurmounted by a crown. This mark alſo occurs on a piece of the ſame ſervice in this Muſeum, No. 179.

No. 8. Is on a circular diſh of the ſame fabrique, painted on a blue grey ground, with female figures and cupids in an architectural ſcene; it is in the poſſeſſion of Robert Hollond, Eſq., of Stanmore Hall.



Mr. Marryat (p. 85) and Mr. Chaffers (p. 114) refer to a ſpecimen with ſimilar monogram, which belonged to the late Mr. Belward Ray. The ſubject was Judith and Holofernes.

We have already alluded to the mark of the hook occurring on pieces of the firſt half of the 17th century in connexion with the name *Dionigi Marini*.

S. G. I. B. Theſe letters are on a piece referred to by Mr. Chaffers as being in his own poſſeſſion, and as Venetian enamelled earthenware of about 1750.

VEN^{a}. The abridged name of this city of the ſea alſo occurs on earthenware of that period, as well as on porcelain.

CATALOGUE.

LARGE Circular Diſh or Plateau. Covered with groteſques *a candeliere* in white, outlined and ſhaded with greeniſh grey, on a white ground ſlightly tinted with blue. Reverſe, radiating blue fluting and ſcroll work. Italian (Venice or Caſtel Durante). About 1540–45. Diam. 18¾ in. On loan from Her Majeſty the Queen.

This fine diſh differs to a certain extent from the pieces known to be of Venetian manufacture, and from the botega of M°. Lodovico, but at the ſame time approaches more to them than to the recogniſed productions of Caſtel Durante. The decoration of the reverſe is another character of ſimilitude to the Venetian wares; but, on the other hand, the enamel is whiter than uſual. The deſign is freely and carefully executed; at the lower ſtage are two griffons, above which is a figure, whoſe limbs terminate in foliation, ſupporting a baſket of flowers; over this a label, bearing the letters S · P · Q · R ·, from which ſpring cornucopiæ, foliage, &c. On either ſide of the central figure is a winged amorino terminating in foliation, and carrying a baſket of flowers. Scroll foliage, with birds, &c. cover the remaining ground.

In the qualities of manufacture, and in the artiſtic excellence of the deſign, this noble diſh is perhaps the fineſt example known to us of probable Venetian origin. Unfortunately it has no mark, date, or ſignature.

4438. '58.

PLATEAU. The entire ſurface covered with interlaced branches of oak, *a cerquate*, ſurrounding a ſmall trophy of arms, on a ſhield of which are the letters · S · P · Q · R · ;

CIRCULAR DISH.

INTERTWINED FOLIATED BRANCHES, ETC.

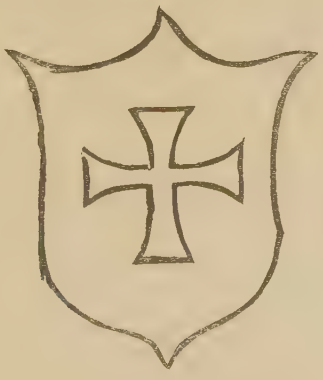
Venice, about 1540.

(4438. '58)

birds, maſks, baſkets of fruit, &c. are intermixed with the foliage; the whole painted in pale blue on grey ground. Reverſe, a zone of ſcroll foliage, a ſhield bearing a Greek croſs, and the inſcription "In Venetia in Cotrada dj S^ta^ Polo in botega dj M° Lodovico." Italian (Venice). About 1540–45. Diam. 20 in. Bought, 19*l.* (*See engraving.*)

The deſign conſiſts of eight intertwined leafy oak branches, which are tied together by pairs at the ends, and ſo laid acroſs the others as to form a ſquare panel in the centre of the diſh. This panel is painted with a trophy of arms and armour. Thence the branches ramify and interlace with regularity, terminating in bunches of leaves and acorns, maſks, cornucopiæ, &c., and bearing four baſkets of fruit at their oppoſite interſections. Maſks, birds, &c. are interſperſed. The eaſy certainty and careful execution of this admirable ornamentation are very remarkable. It is painted in a grey blue tone on a ground of greyiſh white, characteriſtic of the Venetian wares from the *botega* of M°. Lodovico, which are made known to us by this typical ſigned example.

In Venetia. in Cõtrada dj S^ta^
Polo. in botega dj M° Lodowico



3639. '56.

PLATEAU. In the centre a half figure of Diana between the letters V · B., the reſt of the ſurface is covered with interlacings, terminating in cornucopiæ, with fruit, others in pairs upon the border bearing maſks and winged cherubs' heads; birds on ſprays of foliage, &c., are intermixed; the whole painted in bright blue on a grey ground. Reverſe, a zone of foliated ſcrolls. Italian (Venice). About 1540–45. Bought, 10*l.* (*See engraving.*)

Another example of elaborate, but moſt elegant ornamentation, executed with great care and freedom by the ſame hand as the preceding example (No. 4438. '58), and in the ſame low blue tone on the *ſmaltino* enamel. Theſe two diſhes are maſterpieces in their own characteriſtic ſtyle, differing entirely from the works of any known hand or fabrique.

The plate in the writer's poſſeſſion, dated 1540, is by the ſame hand.

8512. '63.

PLATEAU or Large Circular Diſh. The ſunk centre having five medallions bearing portrait heads of "Semarimis," "Portia," "Zenobia," "FVLVIA," between which are arabeſques (*rabeſche*). Border, *a candeliere*, a continuous foliated ſtem. Reverſe, a zone of radiating flutes with dark central lines, and one of ſcroll foliage; the date 13th April 1543, and a name "AOLASDINR." Italian (Venice). Diam. 18½ in. Bought, 12*l.*

The manner of this piece differs from that of the two laſt deſcribed, and may poſſibly be by another hand, although there are many points of reſemblance, with leſs care in the execution and delicacy of handling. There is, however, little doubt that they emanated from the ſame *botega*.

Among the ornaments of the border ſome words are written, which, however, we can feel no certainty in reading; one would ſeem to be *pynſe*, and two others may be *jn* and *caſtelo*, but the remaining word

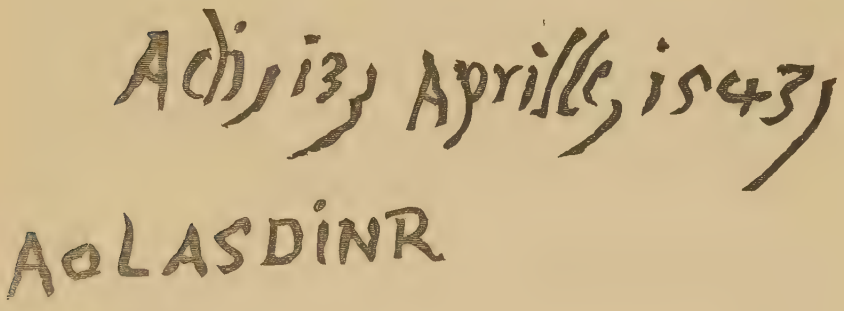
CIRCULAR DISH.

INTERTWINED STRAPWORK, ETC.

Venice, about 1540.

(3639. '56.)

defies us. The date, 13th April 1543, is accompanied by what may be a ſignature.



4431. '58.

CIRCULAR Diſh. "*Bacile.*" In the central medallion a Cupid running with a baſket of flowers; radiating palmette ornament alternately in white and blue, and a wide arabeſque border of foliage and fruit, with birds, &c., all in blue heightened with white on a light grey blue ground. Reverſe, a zone of foliated ſcroll work in blue. Italian (Venice). About 1540–45. Diam. $16\frac{7}{8}$ in. Bought, 3*l.* 10*s.*

Cleverly drawn and effective, and of the *botega* of M°. Lodovico.

4782. '59.

PLATE. "*Tagliere.*" A youth ſtooping to ſtir a blazing fire, painted in blue, touched with white, on pale blue ground, *berettino;* narrow arabeſque border. Reverſe, circle of blue foliated ſcroll pattern. Italian (Venice). About 1550. Diam. $9\frac{3}{4}$ in. Bought, 1*l.* 5*s.*

By the ſame hand and from the ſame fabrique as No. 4431.

1744. '55.

PLATEAU. The entire ſurface, grounded in dark blue, is covered with trophies of arms, muſical inſtruments, &c., among which are figures of Plenty holding a cornucopia, and Cupid with a dog, painted in a paler tone heightened with white. Among the trophies ribbons are inſcribed with illegible ſentences, and a label with S · P · Q · R. Reverſe, radiating lines and foliated arabeſque in blue. Italian (Venice). About 1550. Diam. 18 in. Bought (Bernal Coll.), 5*l.* 5*s.*

The deſign of this piece, which is in the manner of Battiſto Franco, is not executed in "ſopra azzurro" work; the whole of the glaze is coloured pale blue, "ſmaltino," by the admixture of the pigment; the trophies outlined and ſhaded with darker blue, and heightened with white, remain of the colour of the glaze, and are relieved by a filled-in grounding of the darker colour.

1572. '55.

PLATEAU. The centre and border painted in griſaille, with trophies and muſical inſtruments on the white ground. Reverſe, a belt of foliated ſcroll work in blue. Italian (Venice). About 1550. Diam. 17¼ in. Bought, 2*l.*

Perhaps by the ſame hand as No. 1744.

1768. '55.

PLATEAU. The pale grey ground covered with fruit and foliage in colour, among which is a large maſk of a ſatyr, outlined and ſhaded in blue, carrying a baſket of fruit. Reverſe, a belt of foliated ſcroll work, and in the centre a ſketch of a draped female and a tree in dark blue. Italian (Venice). About 1550. Diam. 17¾ in. Bought (Bernal Coll.), 10*l.*

Of the ſame form and probably of the ſame fabrique as Nos. 1744 and 1572. The ſketch of a lady in the ample dreſs of the Venetian

higher claſſes is in the manner, and worthy of, Titian or Paul Veroneſe. It may poſſibly be the work of one of thoſe artiſts, haſtily ſketched with the potter's bruſh to illuſtrate ſome ſubject of converſation.

1688. '55.

PLATE. "*Tagliere.*" Divided into compartments, having blue, orange, and green grounds, varied in waved belts and diapered with foliation in contraſting colours; in the centre a trophy of a helmet, a ſhield, and a triple pipe, on dark blue ground. Reverſe, plain grey enamel. Italian (Venice). About 1550. Diam. 8 in.

Of brilliant glaze and colour, and probably painted by the ſame hand as the large diſh No. 4605, and the ſmaller pieces, Nos. 1733 and 1682.

1733. '55.

BOWL or Saucer. "*Bacinetto.*" In the centre a boy, nude, ſtanding and holding a bunch of leaves; border of green foliage and yellow berries on a dark blue ground. Reverſe, plain white enamel. Italian (Venice). About 1550–55. Diam. 7 in. Bought (Bernal Coll.), 8*l.* 5*s.*

Probably alſo by the ſame hand as the diſh No. 4605. The heightening of the brilliant copper green leafage with yellow is ſimilarly applied; the effect is brilliant, the colours being uſed after the Eaſtern taſte, and the glaze is of great richneſs.

1682. '55.

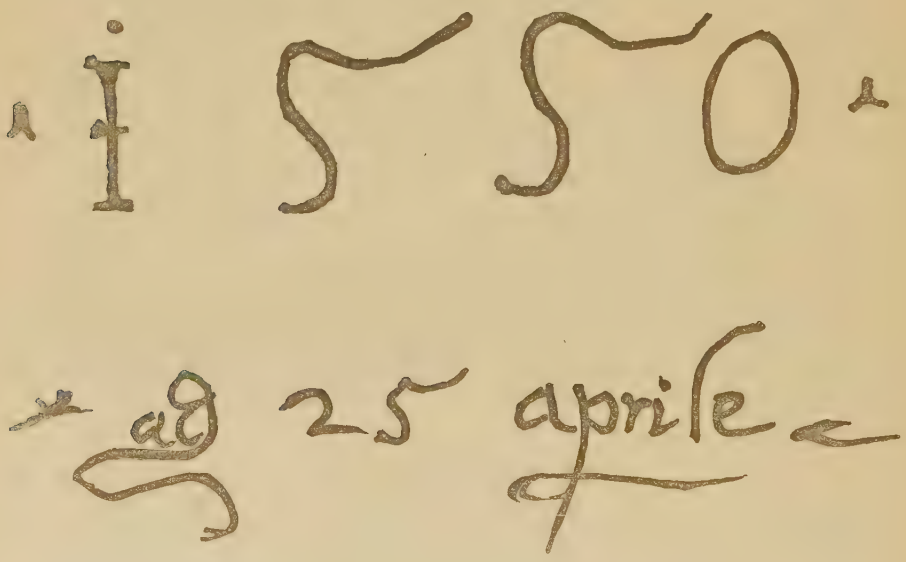
PLATE. "*Tagliere.*" On the central medallion, grounded in orange, a young boy or cupid, with a ſcarf, plucking a flower; border of trophies in griſaille, tied by an orange ribbon, on dark blue ground and encircled by a garland of green leaves; on a book is the date 1557. Reverſe, plain. Italian (Venice). Diam. $8\frac{1}{8}$ in. Bought (Bernal Coll.), 6*l.* 5*s.*

By the ſame hand as No. 1733. The decorations of both theſe pieces, as indeed of many of the Venetian and Paduan plates, is in the manner of Caſtel Durante.

4605.'56.

PLATEAU, or Circular Diſh. On the pale blue *berettino* a landſcape and an outer border of foliage, painted in dark blue, heightened with white, and an inner circle of green leaves heightened with yellow and yellow fruit (*a paeſe e foglie*). Reverſe, radiating leafage moulding with central dark lines, and outer border of foliated ſcrolls, the date in dark blue. Italian (Venice). Dated 25th April 1550. Diam. 16¾ in. Bought, 6*l.*

The glaze of this piece is of great brilliancy, and it is a fine example of a ſtyle of decoration much uſed at Venice; for which we have the authority of Piccolpaſſo.

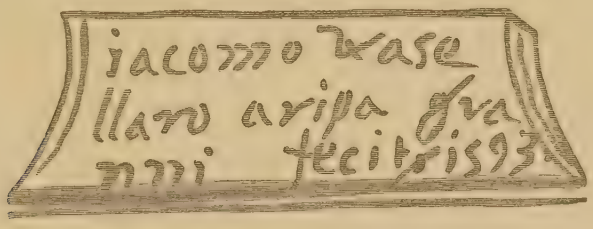


5402. '59.

DRUG Pot. Pale blue ground, covered with leafage, *a foglie*, in a darker tint. On a central ribbon "dia ſcna nicol," a ſhield of arms beneath; on a label behind is the inſcription "Jacomo Vaſellaro a ripa granni fecit 1593." Italian (Venice). H. 8⅝ in., diam. 5¼ in. Bought, 2*l.* 2*s.* 6*d.*

An ordinary drug pot, recording the name of another Venetian potter, named Jacomo, who worked on the Ripa Grande in 1593.

This could hardly be that Mº. Jacomo da Peſaro who was working fifty years before a S. Barnaba. (See Mark No. 1.)



179. '53.

PLATE. "*Tagliere.*" Two men beneath a large archway coloured and ſhaded in brown, and a diſtant landſcape. Reverſe, leafage and the mark in brown. Italian (Venice). About 1753–63. Diam. 9½ in. Bought (Bandinel Coll.).

Some other pieces of the ſame ſervice are in the Britiſh Muſeum, on one of which is the mark compoſed of a grapnel or three-pronged boat anchor, combined with the letters A · F . (See Mark No. 7.)

This earthenware, which is remarkable for its cloſe texture, is believed to have been produced by the brothers Bertolini at Murano, between the years 1753 and 1763.

TREVISO.

ARZONI, in the "Piazza Univerſale," who has been already quoted in reference to the pottery of Peſaro and other places, ſpeaks of the wares of Treviſo being as inferior to thoſe of Faenza as puff-balls to truffles. A deep diſh formerly in the Addington Collection, on which is painted the ſubject of the Sermon on the Mount, with border of groteſques on a blue ground, has on the reverſe a male portrait, ſupported by cupids, and encircled by a band on which is inſcribed D.O.N. P.A.R.I. S.T. OED.A. T.R.A.V.I.S.I.O. and on a label, MDXXX 8.

Whether this is intended for the ſignature of the artiſt, or the name and portrait of the owner, to whom it may have been a gift-piece, is an open queſtion; we incline to the latter ſolution, in which caſe it becomes doubtful whether the piece was made at Treviſo or at ſome other fabrique, for preſentation to the Don, a reſident of that place.

Wares ſomewhat like that produced at Monte Lupo, and alſo aſcribed to Caſtel Durante, having a gloſſy black or brown-black glaze, and decorated with ſprays, ſcrolls, birds, &c., in thin gilding, the paſte being of a coarſe red clay, have been aſcribed to this place of manufacture. France alſo produces ſimilar pottery.

An inferior inciſed ware was made at Treviſo in the laſt century, which could advance nearly as good a claim to the production of all the early *ſgraffiati* as that made for La Fratta. A plate of atrocious execution in this ſtyle is inſcribed, "Fabrica di boccaleria alla campana in Treviſo, Valentino Petro Storgato Bragaldo jo figlio fabricator. Jouane Giroto Liberal figlio fecie. Matteo Schiavon inciſo e delineator. Anno dni CIC . IC . CCLXIX."

Wares with a white and unctuous glaze, painted with flowers and ornaments, ſometimes in ſlight relief, and with the ſides of open work, are aſcribed to this place. The letter . N . occurs on an ewer of this kind.

BASSANO.

THIS fabrique appears to have been eſtabliſhed in the firſt half of the ſixteenth century, as ſhown by the reſearches of Signor G. Baſſeggio. About 1540 one Simone Marinoni erected a furnace in the ſuburb of Baſſano called the Marcheſane. Two pieces attributed to this "botega" are mentioned, one dated 1555, repreſenting Saints Francis, Antonio, and Bonaventura, the colours and glaze on which has partly failed in the firing; and a plate dated 1595 initialed S . M.

In the early part of the eighteenth century we find members of the roving Terchi family working at Baſſano.

A plate in the Louvre (No. G. 599), painted with the ſubject of Lot and his daughters eſcaping from Sodom, is ſigned "Antonio Terchi in Baſſano," with the mark of a crown with five points. (Mark No. 1.)

On the back of a piece belonging to M. Le Blanc in Paris, painted with a landſcape, is the ſignature, "B° Terchj, Baſſano," and the five-pointed crown. (Mark No. 2.)

Subſequently, in the village of Nove, near Baſſano, at the end of the ſeventeenth or beginning of the eighteenth century, G. B. Antonibon eſtabliſhed a work, which produced ſpecimens of a very high character.

There is ſome doubt whether the pieces painted by the Terchi were produced at the older eſtabliſhment at Baſſano or the newer one at Nove, but if at the latter, it ſeems remarkable that they ſhould not have preferred affixing the name of the more recent eſtabliſhment.

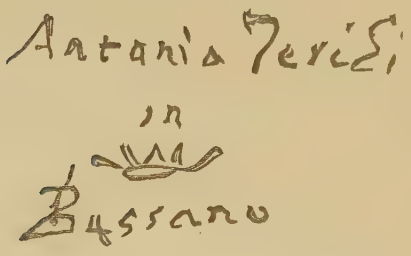
A pair of vaſes with ſubjects after Raffaelle are ſigned "Bar Terchi Romano, 1726," but we have no means of knowing whether they were painted at Naples, S. Quirico, Siena, or Baſſano; there is alſo ſome doubt whether the mark of the crown alone (Mark No. 3) can be attributed to this fabrique or to a work by Terchi at ſome other place.

During the ſecond quarter of the laſt century (1728–35) the ſiſters Manardi carried on a manufactory of faïence and ordinary glazed ware at Baſſano, their foreman being one Giovanni Antonio Caffo, who, in 1735, ſet up for himſelf in the ſuburbs of that city, and under the ſanction of the State, an eſtabliſhment for the production of ordinary wares and fine faïence ſimilar to that produced at Lodi, Faenza, and Genoa. Neither of theſe works ſeem to have continued for any length of time, but to have yielded to their more important rival at Nove, which, in

1756, is referred to as being the only one exiſting in the Venetian States previous to 1753, about which time Gio. Maria Salmazzo at Baſſano, and the brothers Bertolini at Murano, had erected works for making faïence; the latter had ceaſed in 1763.[1]

There are no ſpecimens in the South Kenſington Muſeum which can confidently be aſcribed to this fabrique.

Mark No. 1.



Mark No. 2.

Mark No. 3.

[1] W. R. Drake: Venetian Ceramics, pp. 38, 39.

NOVE, NEAR BASSANO.

THIS fabrique, perhaps commenced at the latter end of the ſeventeenth century or the beginning of the laſt, was fully eſtabliſhed in 1728, under the direction of Giovanni Battiſta Antonibon, who, in 1732, petitioned the State for leave to open a ſhop for the ſale of his wares in Venice. Lazari, in the Catalogue of the Muſeo Correr, ſtates that it had a beginning "in ſul finire del ſecolo xvii," not in "the firſt years," as he has been miſquoted.

M. Demmin records a "ſurtout de table," the inſcription on which reads, "Della fabrica di Gio. Batta. Antonibon nelle none di Decen. 1755."

Some admirable works in faïence were produced at Nove, perhaps the moſt remarkable being a vaſe in the Italian ſtyle of the period of Louis XVI., the ground of which is of a fine "gros bleu," with medallions, carefully painted with claſſical ſubjects, and enriched with gilding applied with great ſkill. This vaſe, which is 2 feet 5 inches high, was ſeen by the writer ſome years ſince, in the hands of M. Kuhn, the dealer at Geneva, with ſome figures, and other pieces of the ſame manufacture, all of which he had purchaſed at Venice. It is now in the poſſeſſion of Mr. C. W. Reynolds. On the baſe are cartouches inſcribed "Fab[a] Baroni Nove."

In 1762 one hundred and fifty men were employed at the works, the wares of which were noted for their even and pure white ſurface. Paſquale Antonibon then had the direction, and petitioned for leave to manufacture porcelain, in which, however, he does not ſeem to have attained to a very high ſucceſs.

The faïence, on the other hand, is of excellent technical quality and good painting; it is much eſteemed. Well modelled pieces formed as fiſh, &c., lying upon a diſh, with rockwork, fruit, &c., in relief, and ſurmounted by a lemon to form the handle of the cover. Upon one ſuch M. Jacquemart records the mark S . I . G. 1750.

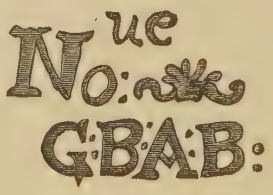
In the rooms connected with the chapel at Nymphenburg, near Munich, is a ſervice of many pieces, having the arms of the Royal family of Bavaria, and ſaid to have been made for Maximilian Emanuel, the Elector, who lived from 1662 till 1726; they are coarſely painted with ſubjects from Roman hiſtory, &c., with deſcriptions in Italian on

the reverſe, and on ſeveral the name which ſeems to read DOUI, but the firſt letter is probably intended for an N, and the third for V. There is a candleſtick among the reſt.

CATALOGUE.

433, 433*a*. '69.

TUREEN and Cover. Enamelled earthenware; white, painted with maſks, foliated ſcroll work, &c., in blue; the ſhell-ſhaped ſide handles, and one formed as a figure of Atlas, on the lid, in mottled purple. Marked beneath "Noue G·B·A·B." Italian (Nove). 18th century. H. 10 in., L. 15 in. Bought, 3*l*. 3*s*.



The initials, doubtleſs, of Giov. Batta. Antonibon.

PADUA.

PADUA is named by Picolpaſſo, among other cities at which works exiſted in his time (1548), but without entering into any deſcription of the character of the wares produced; and we are indebted to the reſearches of the late Sig. Vincenzio Lazari, the able author of the "Notizia," and Director of the Correr Collection at Venice, for the diſcovery of the long anterior foundation and of the locality of

the botega, as alſo the exiſtence of an intereſting example of its produce. In the ſtreet of Padua, ſtill called after the pottery the "Via delle Boccalariè," he found a houſe in which were manifeſt remains of the ancient furnaces, and upon the walls of which, towards the ſtreet, was a caſing of enamelled tiles, in blue and white triangles; among theſe was a diſc of 52 centimetres in diameter (20½ inches), painted with the ſubject of the Virgin and Child upon a throne, between S. Roch and Santa Lucia, with angels and a ſhield of arms; theſe figures are ſlightly in relief, and white, with the exception of the hair which is yellow, and the dreſs of the Virgin which is of a pale blue. The clay is coarſe, and the glaze thinly though carefully applied. The ſubject is painted after a drawing by Nicolo Pizzolo, a pupil of Squarcione, and rival of the celebrated Mantegna (about 1450–1500). On a part of the throne is the name NICOLETI. (Mark No. 1.) This intereſting piece is now in the Public Muſeum at Padua.

From that period till the middle of the ſixteenth century, we have no other example of Paduan enamelled pottery. No. 1742 of this catalogue is the next example, dated 1548; it bears the croſs, always occurring on the ſigned pieces of this fabrique, and is by the ſame hand as the following, No. 1684, which is dated 1550. The great ſimilarity to ſome pieces of the Venetian wares, from the inferior examples of which it is difficult to diſtinguiſh them, and which they, perhaps, were intended to imitate, is ſhown in No. 1724, bearing the date 1555 and the Paduan croſs.

Next in ſequence is a plate with the ſubject of Adam and Eve, formerly in Mr. Barker's poſſeſſion, from the Delſette Collection, dated "1563 a Padoa," and bearing the ſame mark (Mark No. 2); and of the ſame year, one in the Britiſh Muſeum, on which the croſs is placed between two initials N and F (Mark No. 3), and of the following year, by the ſame hand, is another piece in the ſame collection, repreſenting Hercules and a nymph, or perhaps Polyphemus and Galatea (Mark No. 4).

We have no further record of the manufactory, but pharmacy vaſes with handles continued to be made even till the laſt century, and were known as "Alla Padovana;" they were of a pearly grey colour with flowers in relief.

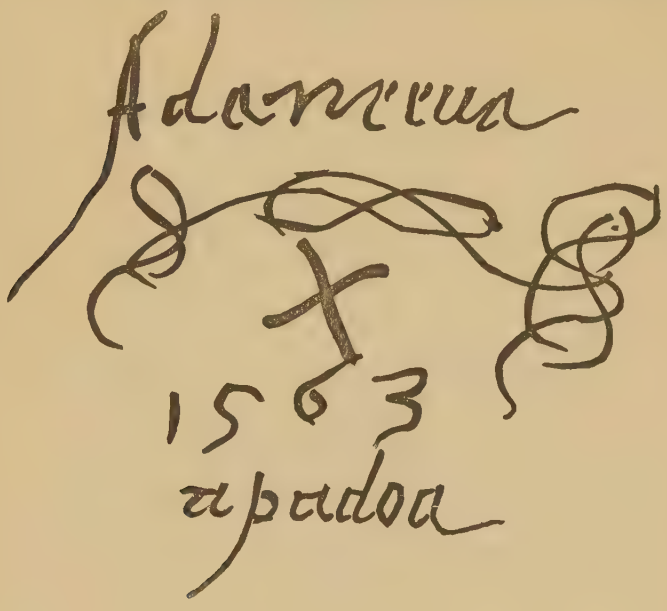
The ſigned and dated pieces above mentioned are by no means of a high artiſtic merit; the colouring and drawing are generally careleſs and inferior, with ſtrong high lights coarſely rendered in white or yellow. A pervading grey tone is obſervable on all the pieces, ariſing from the grounding, which both on the face and the reverſe is of a blue-grey

tint imparted to the ſubſtance of the glaze, and characteriſtic of the wares of this fabrique. In the abſence of evidence to the contrary, and judging from the examples which have deſcended to us, it could have been only of ſecondary rank and inferior to the Venetian furnaces, the productions of which it would appear to have partly imitated.

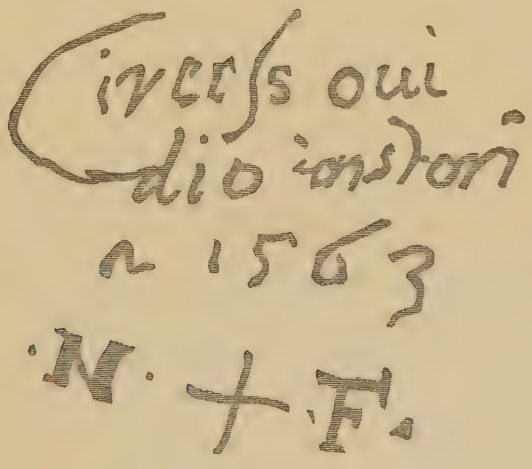
MARKS, &c. ON PIECES IN OTHER COLLECTIONS.

No. 1. On a plaque formerly on the front of a houſe in Via delle Boccalariè at Padua, now in the muſeum of that city. It repreſents the Virgin and Child, in ſlight relief, between the figures of S. Roch and Santa Lucia.

No. 2. On a plate, ſubject Adam and Eve, inferior painting on a greyiſh glaze. Delſette and Barker Collections. -



No. 3. On a plate, alſo of inferior painting on a grey ground; in the Britiſh Muſeum.



No. 4. On a plate, ſubject Polyphemus and Galatea (?), by the ſame hand; in the Britiſh Muſeum.

1564

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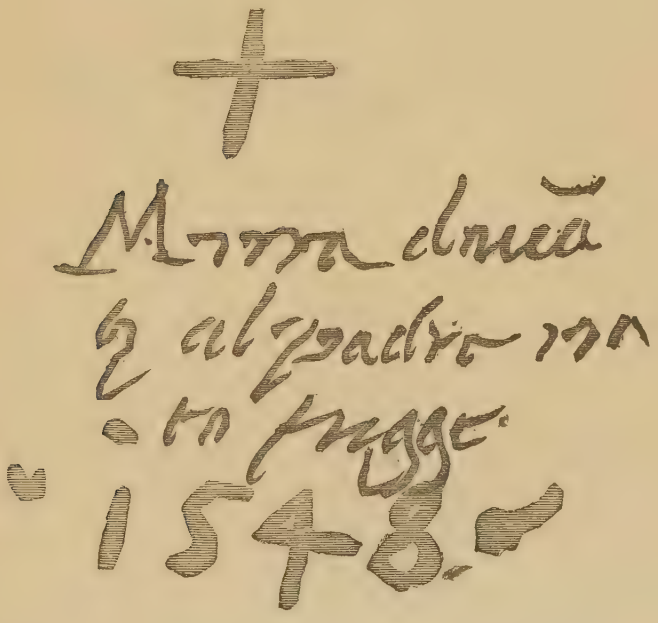
apadod

CATALOGUE.

1742. '55.

PLATE. "*Tagliere.*" Painted in colours on grey ground, with the ſubject of Myrrha flying from her father. Reverſe, an inſcription explaining the ſubject in blue, the date 1548, and mark, and a circle of foliation in yellow. Italian (Padua). Diam. 10½ in. Bought (Bernal Coll.), 4*l.* 14*s.* 6*d.*

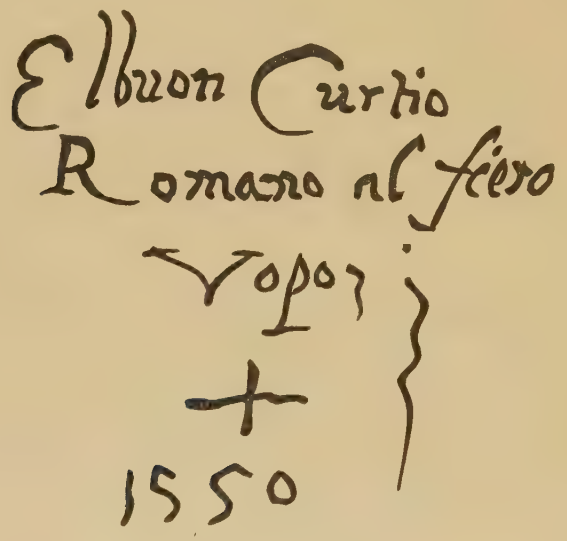
An interesting piece from the mark and date, rather hastily painted, somewhat after the manner of one of the artists at Urbino, who signs in "botega di Guido Durantino."



1684. '55.

PLATE. "*Tagliere.*" Curtius leaping into the gulf. Painted in colour on grey ground; border of grotesques on yellow ground. Reverse, a zone of scroll foliage, the title of the subject, a mark, and the date 1550. Italian (Padua). Diam. $9\frac{3}{4}$ in. Bought (Bernal Coll.), 15*l.* 15*s.*

By the ſame hand as No. 1742. The border decoration is probably copied from one of the early maſters of Faenza.



1770. '55.

PLATE. "*Tondino.*" Combat of the Horatii and Curiatii, painted with a predominance of yellow colour on a pale grey ground. Reverſe, an inſcription denoting the ſubject, and a zone of ſcroll foliage in blue. Italian (Padua). About 1550. Diam. 11½ in. Bought (Bernal Coll.), 5*l.* 18*s.*

The prevalence of yellow is offenſively conſpicuous, although there is merit in the vigorous drawing of the heads, &c. It is probably by the ſame hand as No. 1684.

1750. '55.

PLATE. "*Tondino.*" Scroll foliage "a porcelan," in blue on pale blue ground, *berettino;* in the centre an eſcutcheon of arms, per pale argent and azure, a bar

counterchanged. Reverſe, a circle of foliated ſcroll work and marked with a croſs. Italian (Padua). About 1550. Diam. $10\frac{3}{4}$ in. Bought (Bernal Coll.), 2*l.*

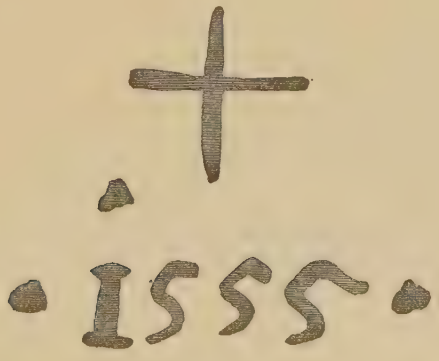
Very ſimilar in deſign and colour to the Venetian wares, but leſs careful in execution.

The arms appear to be thoſe of the family Donado of Venice.

1724. '55.

PLATE or ſmall "*Bacile.*" "*A trofei.*" Trophies of arms, muſical inſtruments, a rhyton formed as a horſe's head, and a ſcroll of muſic in griſaille, on dark blue ground. Reverſe, radiating leafage, the mark and the date 1555. Italian (Padua). Diam. 13 in. Bought (Bernal Coll.), 7*l.* 10*s.*

A remarkably good example of the Paduan wares, which might paſs for Venetian but for the mark, a ſmall croſs, which accompanies thoſe pieces ſigned "in Padova."



1749· '55·

PLATE. "*Tondino.*" Foliated ſcroll work and flowers in colours, outlined with blue on pale blue ground; in the centre a camel, coloured brown. Italian (Padua). About 1550–60. Diam. 11½ in. Bought (Bernal Coll.), 6*l.*

A coarſely painted ordinary piece.

CANDIANA.

THIS pottery is only known to us as having produced wares painted in imitation of the Rhodian or Syrian, and we ſhould have remained ignorant of the place where theſe copies were made, but for an example, in the collection at Sèvres, which is marked "Candiana, 1620;" another has ſince been recorded with the date 1637. M. Jacquemart mentions a piece of the ſame ware, on which are the letters S · F · C, and another inſcribed MS · DEGA, on a ribbon or cartouche which croſſes the bouquet of flowers on the face of the piece; another from the Azeglio Collection attributed by Mr. Chaffers, with ſome doubt, to this pottery, has the name PA · CROSA.

We are inclined to think that theſe muſt be the names of the owners rather than of the painters of the pieces.

None of the examples are of high quality, either in reſpect of glaze or colouring, which is but a poor and weak attempt to reproduce the brilliant effect of the Oriental wares. They all appear to be of the ſeventeenth century.

It has been ſuggeſted by the Marquis d'Azeglio that this term Candiana may merely refer to a ſtyle in ornamentation, of a ware really made at Venice or Padua, and imitative of the Oriental imported from Candia and Rhodes. This ſuggeſtion has conſiderable probability, the more ſo as we are not able to diſcover ſuch a locality as Candiana in Italy. If a diſtinct fabrique it muſt have been on a private and little known property.

CATALOGUE.

2598. '56.

LATE. Pattern of roſes, pinks, and foliage in imitation of Perſian or Rhodian ware. Reverſe, rude ſcrolls in blue. Italian (Candiana). About 1620. Diam. 11 in. Bought, *3l. 5s.*

A copy from a Perſian or Rhodian plate. A ſimilar piece in the Muſeum at Sèvres is ſigned "Candiana, 1620." Though manifeſtly produced with a view to ſupply a cheaper imitation of the more valuable Perſian wares, theſe pieces are now more rarely met with than their ſuperior originals.

836. '70.

FLASK, with long neck and projecting boſs, of green colour; the body painted with ochreous brown flowers and blue carnation buds, the neck with a frill of elongated leaves in green and ochre, in imitation of Rhodian ware. Italian (Candiana). About 1620. H. 15 in., diam. 7½ in. Bought, *4l. 4s.*

This and the companion flaſk are good ſpecimens of the imitation of the Rhodian and Perſian wares made at Candiana (?) in the ſeventeenth century.

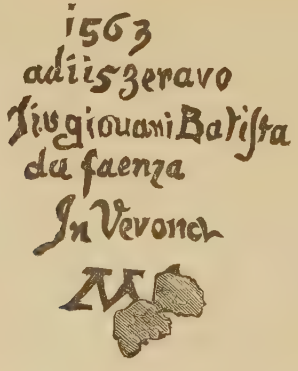
836*a*. '70.

FLASK, with long neck and projecting boſs, of green colour; the body painted with ochreous brown flowers and blue carnation buds, the neck with a frill of elongated leaves in green and ochre, in imitation of Rhodian ware. Italian (Candiana). About 1620. H. 15 in., diam. 7½ in. Bought, *4l. 4s.*

VERONA.

THE exiſtence of a fabrique at this city, like that at Foligno, Ravenna, and others, is made known to us by one ſigned ſpecimen only. In the poſſeſſion of the Rev. T. Berney, of Bracon Hall, is an extremely well painted "iſtoriato" plate; the ſubject is the clemency of Alexander in liberating the wife and family of Darius. There is a ſhield of arms on the face of the piece, which is inſcribed on the reverſe, "1563, a di 15 genaro. Giv · Giouani · Batiſta · da · faenza · In Verona M," followed by another letter, which has unfortunately ſcaled away with a portion of the glaze. The firſt three letters of the name have been ſuppoſed to read f, c, o, and have thus been taken to ſignify *fran*co, and the painting, conſequently, the handiwork of the celebrated G. Battiſta Franco. But we agree with Mr. Robinſon and M. Jacquemart in the reading of the three letters as Giu*ſeppe;* the diſtinct dot over the i, the central letter, and the form of the others, precluding the idea that they were intended for an awkward abbreviation of the ſurname Franco.

The letter M, followed by another, is probably the mark of the botega, perhaps the initials of its owner's name; but of this we know nothing, nor of the artiſt who painted this intereſting example of an otherwiſe unknown fabrique, although alluded to in Piccolpaſſo's work.



LOMBARDY.

MILAN.

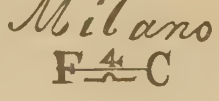
E have no record of the exiſtence of a fabrique at this city in the ſixteenth century, although Piccolpaſſo refers to the wares made in Lombardy, without defining any particular ſite.

Her firſt appearance as a producer of artiſtic ceramics is about the middle of the laſt century, when admirable faïence was made. M. Jacquemart refers to an example in the muſeum at Bordeaux, painted with bouquets in the ſtyle of the rich ſtuffs of the ſeventeenth century, with a predominance of blue and orange. It is ſigned at the back "*MILA^{O}.*"

The muſeum at Sèvres has plates painted with figures in the manner of Watteau, and ſigned with the name of "*MILANO*" in full.

The faïence in imitation of the Chineſe ſtyle is equal to the finer productions of Delft; they are frequently enriched with gilding, and are remarkable for the richneſs of the glaze.

On the tureen of a ſervice in the poſſeſſion of Mr. C. W. Reynolds occurs the mark



The name of the town only is on other examples.

Two fine jardinières inſtanced by M. Jacquemart as belonging to M. Paul Gaſnault are richly painted with flowers and gilding, and modelled with ſhell and ſcroll ornaments in relief; they are inſcribed "*F. DI PASQUALE RUBATI MIL^{O}.*"

A plate by the ſame maker, in the Sèvres collection, has the initials

P. R. beneath the figure 7, and over *MIL^NO.* The Marquis d'Azeglio has a ſimilarly marked ſpecimen.

This apparent figure 7 may perhaps be an ill-formed letter F; on the Marquis d'Azeglio's example it is more clearly ſo, and on a ſpecimen in Sir W. R. Drake's collection the mark aſſumes the form of a heart, ſurmounted with an F (for fábbrica), and encloſing the letters P. R. over M°.

A ſervice alſo attributed to Milan, in the ſtyle of Dreſden, with flowers in *camaïeu rouge violacé*, has one piece inſcribed with what would ſeem to read *M^re Brecchi.* It is referred to by M. Jacquemart. There is in the neighbourhood of Milan, "at St. Chryſtophe," a modern manufactory, under the direction of Giulio Richard, where ſervices of faïence and imitations of early wares, ſome ſtamped with Wedgwood's name, are made. The mark is G. R. (Chaffers).

LODI.

THIS is another of the many eſtabliſhments ſet up in various parts of Italy during the latter end of the ſeventeenth or beginning of the eighteenth century, for the manufacture of a ſuperior claſs of faïence. The ſpecimens produced have conſiderable affinity with thoſe of Treviſo but, indeed, in many inſtances there is a great ſimilarity in the wares produced by Italy at that period, partly perhaps to be accounted for by the taſte of the time and by the fact that many of the artiſts moved from one fabrique to another.

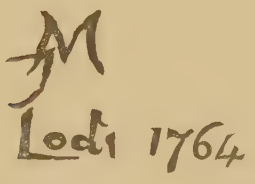
But for the preſervation of ſpecimens inſcribed with the name of the factory, in connexion with the monogram of the painter or of the owner, we ſhould have remained, in many inſtances, ignorant of the former exiſtence of theſe eſtabliſhments.

In Mr. C. W. Reynolds' collection were ſigned pieces. A large oblong diſh, painted rather coarſely with a fiſh, fruit, &c. (Mark No. 1).

M. Jacquemart records a piece ſigned with the name "Ferret" "Lodi;" and another with a monogram ſomewhat ſimilar to that on Mr. Reynolds' example, but which is plainly compoſed of the letters *A* and *M*, and perhaps *C*.

Ignazio Cavazzuti, who reports ſo favourably in 1790 of the manufactory at Saſſuolo, ſtates that the eſtabliſhment at Lodi was under his direction, and that his family was then ſettled at that place.

Mark No. 1.



PAVIA.

E know that the Andreoli family were natives of this city, and that from thence Maeſtro Giorgio and his brothers emigrated to Gubbio, in conſequence, it is ſtated, of political troubles at their own home; and that, eſtabliſhing themſelves at Gubbio, they there created the moſt important, and certainly the moſt brilliant, manufactory of majolica in Italy. But of the exiſtence of a fabrique at Pavia we have no information.

At the latter end of the ſeventeenth century we find an amateur ceramic artiſt working here, who ſigns his name PRESBITER . ANTONIVS . MARIA . CVTIVS ., and who was the *inciſore* of certain carefully finiſhed pieces of ſgraffiato ware, under which ſection they are deſcribed.

PIEDMONT.

TURIN.

ROM documents diſcovered by the Marcheſe Giuſeppe Campori, of Modena,[1] in the archives of Turin, it appears that in the year 1564 certain ſums of money were paid to Maeſtro Orazio Fontana, of Urbino, who is ſtyled "chief potter to His Highneſs," for two "credenze" of his wares which had been brought for the Duke, payment being made through the Archbiſhop of Turin, Hieronimo della Rovere. Other moneys were paid to Orazio at Nice on the 6th January of that ſame year for certain vaſes ordered by the Duke, and alſo money paid to Antonio Nani, a potter of Urbino, for the expenſes of bringing theſe vaſes.

From theſe extracts the improbable inference has been drawn that as Orazio was the Duke's "chief potter" he muſt have had a fabrique at Turin! whereas there can be little doubt that the ſame Orazio was "chief potter" to many other grandees at various places, his eſtabliſhment at Urbino being at that time the moſt important and moſt widely known "botega" in Italy.

Neither can we agree with another inference drawn from theſe documents, viz., that as theſe pieces of Urbino ware were appreciated and purchaſed at Turin in 1564, there muſt have been at that time a fabrique of highly artiſtic enamelled faïence in that city. We ſhould draw a contrary concluſion, on the principle that it is not requiſite to ſend owls

[1] Notizie della Majolica, &c., di Ferrara, p. 83, *et ſeq.*

to Athens, and that had there been a local pottery, at which anything beyond ordinary wares were made, Emanuelle Filiberto would have encouraged it by his patronage.

One Franceſco Guagni, of Caſtel Durante, is mentioned by Pungileoni as having been in the Duke's ſervice, but it ſeems doubtful whether he was a ceramiſt, who made reſearches for the compoſition of porcelain at that court in 1567, or whether he was a military engineer. Campori affirms the latter. Thus much for the evidence of hiſtory.

Ten years later a fabrique exiſted, but certainly not prompted or inſpired by the beautiful vaſes of the Fontana fabrique, for in Mr. C. W. Reynolds' collection was a "caneſtrella," the ſides of which are of open work, formed by croſſed bars, and in the centre the ſubject of a boy carrying two birds on a pole, coarſely painted in a manner certainly not after that of Orazio. On the reverſe is the inſcription "Fatta in Torino adi 12 Setebre 1577." This intereſting piece is the only known example of enamelled pottery made at Turin in the ſixteenth century. It is covered with a thick and very white enamel, and ware of the ſame character is aſcribed by Italian collectors to Imola. (See No. 436, p. 527.)

A piece cited by M. Jacquemart, with landſcape decoration, is marked at the back with the croſſed ſhield of Savoy, he conſiders it to be of a date anterior to thoſe marked with the ſame ſhield ſurmounted by a crown.

A plateau belonging to the Marquis d'Azeglio, who, waning in his former love for the majolica of the ſixteenth century, has latterly devoted his attention and made moſt intereſting obſervations on the faïence and porcelain produced in Italy during the ſeventeenth and eighteenth, of which he poſſeſſes a rich collection of examples, has on the reverſe the Mark (No. 1), namely, the ſhield of Savoy ſurmounted by the crown. This piece, painted with horſes, birds, hares, &c., in blue on the white ground, is aſcribed to the latter end of the ſeventeenth century.

Another example, a large diſh, in the ſame collection, painted with flowers on a white ground, is inſcribed at the back "Fabrica Reale di Torino," a monogram compoſed of the letters C. A., and the date 1737.

He alſo has a diſh of the ſame period, painted with the ſubject of Suſanna and the Elders, and ſigned at back GRATAPAGLIA . FE . TAVR .

M. Jacquemart mentions an example of good quality, inſcribed "Laforeſt en Savoye 1752."

At Vineuf fine faïence as well as porcelain was made about 1750, under the direction of M. D. Gioanetti; the mark was Mark No. 2.

In the Britiſh Muſeum there is a fruit baſket of brown glazed ware, apparently of the earlier part of the laſt or later years of the

preceding century, the open work border of which is formed as the collar of the order of the Santiſſima Annunziata of Savoy, which would point either to a Savoyard origin or owner, for whom it may have been deſigned; it was probably one of a ſervice or ſet, and has ſome reſemblance to the brown diſh No. 4353, aſcribed to La Fratta, and to certain pieces variouſly attributed to Monte Lupo, Caſtel Durante, &c.

Mr. Chaffers gives a mark which occurs impreſſed on two vaſes 21½ inches high, belonging to Mr. Jackſon, of Hull, "of very light and reſonant ware, with rich maroon-coloured glaze." The mark is a crowned ſhield, bearing a large T (or tau croſs) ſurmounted by a ſmaller B, and does not ſeem to us to have any reference to the arms of Savoy.

Mark No. 1.

Mark No. 2.

STATES OF GENOA.

GENOA.

IN his deſcription of the deſigns for decoration given by Piccolpaſſo in his manuſcript, he ſtates that ſome of theſe patterns were frequently adopted at Genoa, and the prices at which they were produced. It is clear, therefore, that in his time an extenſive fabrique muſt have exiſted, probably for wares of ſecondary rank. No ſigned ſpecimen of theſe works of the ſixteenth century at Genoa has deſcended to us.

We have therefore, at preſent, no means of recogniſing any of the pieces of that period, which may have been preſerved in collections.

Piccolpaſſo further informs us that the earth uſed there, was dug, and not gathered from the beds of torrents, &c.

Among the faïence of the eighteenth century attributed to the manufactory of Savona, ſome examples were claſſed, marked at the back with a lighthouſe or tower, from which hangs a beacon, and it was ſuggeſted by the writer, in converſation with other amateurs, ſome years ſince, that no ſuch building exiſting at Savona, it was more probable that theſe were the production of Genoa, where the *fáro* is ſo conſpicuous a feature in nearly all the views of that beautiful harbour.

In other reſpects it would be difficult to diſtinguiſh them from ſome of the productions of Savona.

Mr. Reynolds had a bottle painted with birds and ornaments in blue, and marked with the lighthouſe, the well-known *Fanale* of the port of Genoa.

There was a vaſe in the Bernal Collection ſimilarly marked, and the writer has ſeen other examples. It ſometimes occurs with the letters B. L. and G. G., accompanied by an orb ſurmounted by a croſs.

A large looſely ſketched figure of a fiſh is alſo probably a mark, as it occurs on a ſpecimen at Sèvres, and on a bottle painted in blue *camaïeu* belonging to M. Demmin, who, we know not on what authority, aſcribes it to Genoa.

The Marquis d'Azeglio informs us that "a very fine black faïence ſhadowed with gold ſeems to have exiſted there," of which he has a ſpecimen.

Mark No. 1.

(Reduced.)

SAVONA,

N the Riviera, ſome eight leagues to the weſt of Genoa, is the ſite of an extenſive manufacture which was active during the latter half of the ſeventeenth century, and to the preſent day brick and tile kilns, and potteries for the production of ordinary "terraglia," vaſes for mural ornament, ornamental pots for orange trees, and other works in terra-cotta, are ſcattered in various ſpots along the coaſt road from this city to Genova la Superba.

Albizzola is the firſt, and here it would ſeem that a fabrique exiſted even earlier, as M. Jacquemart records the exiſtence of a picture formed of tiles painted with the ſubject of the Nativity, and inſcribed "Arbiſola," the name of the potter, "Agoſtino," and of the painter, "Gerolamo," with the date 1576. This Gerolamo is ſaid to have been of Urbino.

Nearly all the examples of the Savona faïence have a ſimilarity of character, a good glaze, a ground of a bluiſh white, upon which the ſubjects are painted in a rather pale but clear tone of blue. The ſubjects are frequently figures in groups, in the coſtume of the laſt century,

with flowers, foliage, &c. ; the pieces are thin and well baked, and the forms frequently rather exaggerated, with ſcalloped edges, &c.

The moſt frequent mark is a ſhield of arms of the town, ſurmounted by a crown, and ſometimes accompanied by the initials of the makers.

Girolamo Salomini was one of the earlier "maeſtri," about the middle of the ſeventeenth century, and the letters G. S. are ſuppoſed to be his initials, unleſs they may be read as "Guidobono Savona." The ſix-pointed ſtar, formed by croſſing two triangles, and known as Solomon's ſeal, is ſtated to have been the mark of the Salomini.

Gian. Antonio Guidobono was another producer, who worked with his two ſons Bartolomeo and Domenico ; the initials G A G have been aſcribed to the former. Gian. Tommaſo Torteroli and Agoſtino Ratti were working alſo about the ſame period.

Two examples in the poſſeſſion of the Rev. Thomas Staniforth, of Storrs, Windermere, are marked (Nos. 1 and 2).

On a diſh, with blue figures on white, is the Mark No. 3. (Chaffers.)

Some pieces in the Chamber of Arts at Berlin are ſigned AGOSTINO . RATTI . SAVONA . 1720.

In Dr. Diamond's collection is a piece marked with a trumpet, from which hangs a banner of the houſe of Savoy, which he aſcribes to Savona.

In Mr. Henderſon's collection is a ſmall ewer, bearing a mark careleſſly painted, and which Mr. Chaffers has rendered (at page 137) as a fiſh tied to a ſtake. We agree with Dr. Diamond in ſuſpecting that theſe marks are ſimilar, but badly deſigned, both being intended for the trumpet with the banner of Savoy ; the former is given by Chaffers at p. 142.

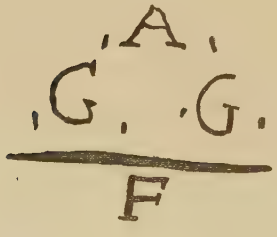
Mr. Chaffers alſo gives ſome marks from pieces in the collection of M. Edouard Paſcal, at Paris, and others ; the letter S under a rude ſhield, and N . G . under a ſort of crown, which are ſuppoſed of Savoneſe origin. The writer has ſeen pieces, apparently of this ware, marked with a double tower or ſquare battlemented caſtle, one ſide of which riſes higher than the other, and which conveys a rough idea of the tower at the entrance of Savona.

Domenico Conrade, who emigrated to France and erected an eſtabliſhment at Nevers, was a native of Albizzola ; and in return we find a French family, ſaid to be of Marſeilles, but who had probably alſo worked at Mouſtier, coming into Italy and producing the following works. A cylindrical jar in the Azeglio Collection, painted with a

sea combat, boats, figures, &c., is signed at the back, *Primum Opus MBorrelli Menſi Julij* 1735, and again, *MBorrelli Invent . Pinx : A . S .* 1735.

Two vases painted in green *camaïeu* are signed, *Jacques Borrelly, Savonne*, 1779, 24 *Septembre*, and other pieces occur with the signature *Giacomo Borrelly*. M. Jacquemart surmises that the former was the father and an Italian, whose son after working at Moustier and Marseilles, returned to Savona.

Mark No. 1.



Mark No. 2.

Mark No. 3.

CATALOGUE.

432. '69.

ISH, ſhell-ſhaped. Painted with blue flowers, and border on a white ground. Italian (Savona). 18th century. Diam. 15¼ in. Bought, 3*l.*

530. '68.

PEPPER Caſter. Painted with figures of children and landſcape in blue on white ground. Italian (Savona). Late 17th or early 18th century. H. 5½ in. Bought, 12*s.*

531. '68.

PEPPER Caſter. Painted with figures of children and landſcape in blue on white ground. Reverſe, the mark in blue. Italian (Savona). Late 17th or early 18th century. H. 5¼ in. Bought, 12*s.*

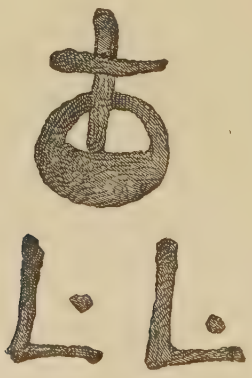
The mark on this piece is much blurred, but is probably intended for the croſſed triangles or ſix-pointed ſtar.

4387. '57.

PLATE. A group of cavaliers and cupids in a landſcape; blue and white. Reverſe, the mark of Savona. Italian (Savona). 18th century. Diam. 13¼ in. Bought, 15*s.*

430. '69.

FLAT Tazza on Foot. Centre and border of blue ſcroll work on white ground; a mark beneath the foot. Italian. (Savona ?) H. 2⅝ in., diam. 13 in. Bought, 3*l.*



NEAPOLITAN STATES.

NAPLES.

HEN Antonio Beuter ſpeaks of the excellent wares made at Caſtelli in the firſt half of the ſixteenth century, it is not unlikely that Neapolitan productions were included in the ceramic importations from that port to Spain, and we have examples of that period to confirm the fact. M. Jacquemart tells us of a vaſe of ſomewhat ſimilar general character to thoſe about to be deſcribed, on which is the inſcription "P il ſig. Francho Nepīta. 1532."

About 1654, Paulus Franciſcus Brandi painted three vaſes which are deſcribed as very large and grandioſe in ſtyle, with handles formed as caryatides, and painted with religious ſubjects, in a free but elegant ſtyle, of blue *camaïeu* on one ſide only. M. Jacquemart, probably not having ſeen the dated piece, aſcribed theſe to the end of the ſixteenth century, but Mr. Marryat informs us that one of the three vaſes painted with the ſubject of the Laſt Supper is "ſigned in full with the date 1654; another 'Fran: Brand Napoli caſa Nova.'" M. Jacquemart reads the laſt two words of this inſcription as "Geſu Novo," and makes known to us a mark (Mark No. 1), beneath each of the two vaſes he deſcribes; the inſcription on the ſecond of theſe he gives as "Paulus Francus Brandi Pinx 68 + ." Overlooking the fact that the art in Southern Italy was of later development than in Tuſcany and the North, that able writer interprets theſe numerals as 1568, whereas it is more probable that the ſame period of the following century was intended, unleſs the inſcription on the firſt-named vaſe is wrongly rendered. The ſubjects of theſe laſt are the Miraculous Draught of Fiſhes, and Chriſt in the Garden (Mark No. 2).

He further obſerves, on theſe marks, that the cloſed crown is an important feature, differing materially from the open crown of Tuſcany,

and that which accompanies the ſignature of the Terchi at Baſſano, and is ſometimes found alone; and he reaſonably infers that other marks, in which this ſame cloſed crown occurs, accompanied by initial letters, a palm branch, &c., may be aſſigned to a Neapolitan fabrique. Some of theſe have hitherto been miſtaken for the marks of Nove, Baſſano, Caſtelli, &c. The crown is ſometimes ſurmounted by a ſtar, with the initials B. C. or A. underneath; rarely impaled on a palm branch, between B. and C.

At the royal fabrique of Capo di Monte, eſtabliſhed by Charles III. in 1736, ſeveral varieties of fine wares were made, from a beautiful artificial porcelain to a faïence of high quality, of which, however, little ſeems to have been produced.

Of ſuch is a jug painted with flowers in Captain Langford's poſſeſſion; it is marked with the letter N, ſurmounted by an open crown, the well-known mark of the later period of the fabrique.

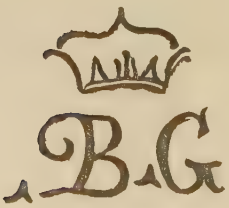
Of the ſame late period is a "fontaine de ſacriſtie," deſcribed by M. Jacquemart, modelled with the dove of the Holy Spirit, cherubs iſſuing from clouds, &c., and richly gilt and painted, on which is the ſame mark, and the ſignature "Capo di Monte."

"Molo."

The Etruſcan wares made by F. Del Vecchio, white and gold ſervices, and other faïence, bear the mark of his works, ſtamped F . D . V . N . The Giuſtiniani, Mollica, and other modern producers of faïence and terra-cotta, generally mark with their names impreſſed upon the paſte.

Some pieces of the laſt century, painted with figures, landſcapes, &c. in very pale colours, and marked at the back with the letters H . F or HF combined, are of Auſtrian, and not of Italian origin.

Mark No. 1.



Mark No. 2.

CASTELLI.

ON the ſite of the ancient city of Atrium there has probably been an extenſive ceramic induſtry from the earlieſt times, all the more important requiſite materials being in the immediate neighbourhood; an excellent potter's clay, hills yielding an almoſt endleſs ſupply of bruſhwood, and cheap labour, together with the advantage of a neighbouring port for ſhipment. There is little doubt that a conſiderable exportation of theſe wares took place in the ſixteenth century to various places, among others to Spain, for we are referred by Paſſeri to the "Cronica Generale di Spagna," by Antonio Beuter, whom we have previouſly quoted, and who with a laudatory compliment at the expenſe of Corœbus, particulariſes the wares of Piſa, Peſaro, and "li Caſtelli della Valle Siciliana d' Abruzzo." It will be noticed that theſe three fabriques ſo particulariſed, are all places whence pottery could be readily exported, without much land carriage; and we know from other ſources that a commerce exiſted between Valencia and Piſa for the interchange of the Hiſpano-Moreſque and Italian faïence.

Of theſe reputed productions of Caſtelli during the fifteenth and ſixteenth centuries we know really nothing, no ſpecimen that can with any reaſonable probability be aſſigned to ſuch an origin having, as yet, been diſcovered, and we muſt paſs over a century and a half before we arrive on ſure ground.

It is, in fact, extremely difficult and almoſt hopeleſs to attempt to ſeparate and define the numerous examples of the Abruzzi faïence; nor do the works ſpecially devoted to the ſubject[1] materially aſſiſt us in this reſpect. We learn that ſome thirty-five potteries exiſted in the country round Naples, employing the population of various villages, and producing wares of greater or leſs artiſtic merit, and it ſeems that of theſe, Caſtelli in the Abruzzo Ultra, to the north of Naples, took the higheſt place. A certain general ſimilarity of character exiſts among the ſpecimens known to us, and it would be a thankleſs taſk to attempt a claſſification, except of the ſigned and marked pieces.

[1] Bonghi, Diego. Intorno alle Majoliche di Caſtelli. 8vo. Naples, 1856.
Cherubini, G. Dei Grue e della Pittura Ceramica in Caſtelli. 8vo. Naples, 1865.

We are told of Orazio Pompei, who ſigned pieces in 1551 to 1588, and the younger O. Pompei in 1610, but it would appear that the Grue family were the leading artiſts at Caſtelli for a conſiderable period. We hear of a Franceſco, born in 1534, but whether he himſelf painted, or of his works we know nothing. In 1647 a Franceſco Grue ſigns F · G · DE · CHA · P · ;" in 1677 "Fs A. Grue, Eſeprai;" in 1718 "Dr Franc Antono Cavr Grue P.;" in 1722 "fras Ants Grue P. Napoli," and in 1737 "Dr Francs Ants. GRUE, P. Caſtelli, A.D. MDCCXXXVII."

One Franceſco Saverio Grue is ſaid to have again invented the art of gilding faïence, previouſly diſcovered at Peſaro in 1567 by Giacomo Lanfrancho.

F. A. Saverio Grue is another member of the family, who ſigns "S. Grue, P. Napoli, 1749," on a piece quoted by Demmin. He died in 1755.

Carl-Antonio Grue, who ſigns C · A · G ·, and who died in 1723, is conſidered the moſt able artiſt of the family, and is termed "the reſtorer of majolica painting" by Signor Cherubini. He is ſaid to have painted ſome vaſes for the Spezieria at Loreto. He had four ſons, one, the eldeſt, was a doctor of theology, and died in 1746. A plaque by him is recorded by Mr. Marryat, the Adoration of the Magi, ſigned "Dr Franc Anto Cavr Grue, P," and a plate by him is mentioned by M. Demmin, ſigned "Doctor · Franc · Ant · Grue · F · Neap · Anno 1718."

Liborio, the youngeſt ſon of Carl Antonio, was an hiſtoric painter, who died in 1776. Two pieces by him are recorded by M. Demmin, one ſigned "Liboricus Grue P.," the other L · G · P.

Another Saverio Grue, who ſigns with a monogram compoſed of the letter G, intertwined with an S, died in 1806.

The works of the Grue family are characteriſtic of the Abruzzi wares. The drawing is executed with facility and freedom, and among thoſe by the more eminent members of the family are pieces of great beauty. The technical quality of the wares is good, the colouring pale and ſickly, although ſome pieces are painted with great elegance, charming delicacy of touch, and modulation of the tones of colour. Gilding is occaſionally added, not merely to the edges of the piece, but uſed ſomewhat after the manner of the luſtre pigments in heightening and relieving.

The Gentili were alſo a family of painters at Caſtelli, and, perhaps, pupils of the Grue. An example is quoted by Marryat as in the poſſeſſion of Dr. Roſa, ſigned as early as 1670, and the work of Bernardino, the elder member of the family. It is ſigned "Queſto crocifiſſo

del carmine lo fece Bernardino Gentile per ſua divozione, 1670." He died in 1683.

His ſon Carmine painted ſacred ſubjects. A Virgin by him, after Domenichino, is ſigned C · G · P.

The Capelleti were artiſts of Caſtelli, as alſo the Fuina; one of the latter painted animals and flowers, and ſigned with an F, or his name in full.

Small plates, cups and ſaucers, decorated with haſtily painted landſcapes, figures, &c. in the ſame pale greeny yellow tone of colour, and which are ſo abundant in Southern Italy, were produced at Fermo.

M. Jacquemart records another artiſt of Caſtelli, and of the ſchool of the Grue family, who ſigns a plaque with paſtoral landſcape "LVC · Antº Ciañico P. 1733."

Mr. Chaffers records two names on pieces in the Berlin Muſeum. One a fine large plaque is ſigned "Math Roſelli fec." Another, circular, painted with the Baptiſm of Chriſt, inſcribed G. Rocco di Caſtelli, 1732.

Of other marks given in that work, the open crown may probably be of Baſſano, the ſhield a blurred Savona mark, and the cloſed crowns of Neapolitan fabriques.

Of thoſe here given, the Mark No. 1 is probably that of a member of the Grue family.

Mark No. 2 is from a noble diſh which was brought to England by Signor Caſtellani. The ſubject, a battle, vigorouſly painted with border of ſcroll and other ornament. The ſignature of the artiſt Carlo Coccorſe, is on a ſtone in the foreground of the ſubject, the date is on the border, where the initials are repeated. On the horſe trappings is the double C, ſimilar to that impreſſed on the Buen Retiro porcelain, and ſurmounted by an open crown.

Three important ſpecimens of the fabrique of Caſtelli or of Naples are in the poſſeſſion of Signor Aleſſandro Caſtellani. On one of theſe plates is the portrait of the celebrated Neapolitan Tribune, Maſſo Aniello (Maſſaniello), ſurrounded by rich foliated ornamental border, on the upper part of which is a coat of arms, charged with an amphora, and accompanied by the motto PATRICIO · LANCELLAM. The reverſe is inſcribed "Tomaſo Aniello figlio de Creco d' Amalfi et Antonia Gargani, nato 21 Guigno, 1620."

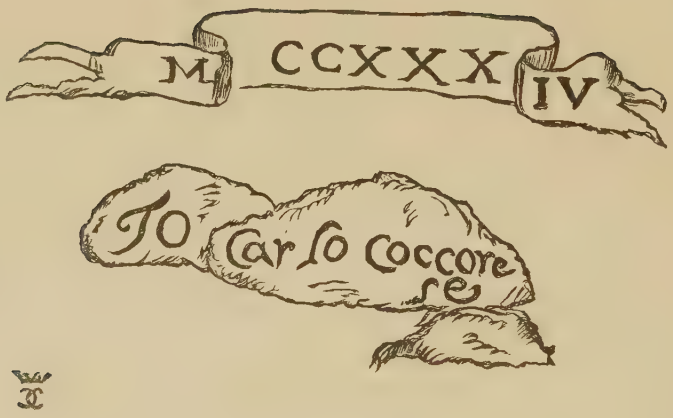
The ſecond has the portrait of Greco d' Amalfi, and the inſcription "Greco d' Amalfi Marito di Antonio Gragnano."

The third plate bears the portrait of the Tribune's wife, and is inſcribed "Bernadina Piſa Moglie di Tomaſo Anillo d' Amalfi."

Mark No. 1.

R. P. 1757.

Mark No. 2.

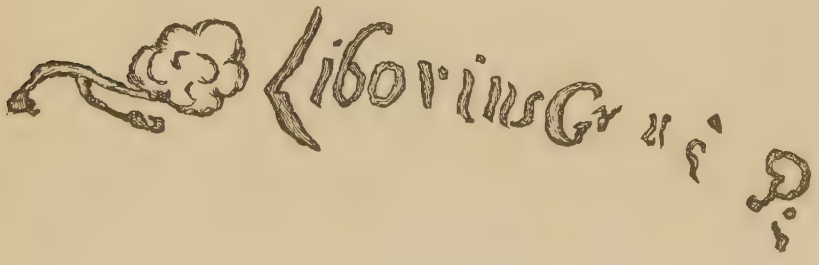


CATALOGUE.

13. '67.

OWL and Cover. Nude figures after Annibale Caracci; filled in with cartouche medallions with ſubjects, fruits, foliage, &c. Italian (Caſtelli in the Abruzzi). About 1770. Signed, "Liborius Grue P." H. 12 in., diam. 10 in. Bought (Marryat Coll.), 18*l.*

The painting of this piece has been carefully executed, but has ſuffered much in the firing.



4345. '57.

PLATE. A ſatyr ſurpriſing a nymph; border of cupids in griſaille. Italian (Caſtelli, by L. Grue). About 1770. Diam. 7 in. Bought, 13*s.*

5. '69.

PLATE. A lion killing a horſe; border of flowers, and interlacing ſtems, with ſhield of arms, painted in blue, on white ground. Italian. (Caſtelli?) 18th century. Diam. $9\frac{1}{8}$ in. Bought, 1*l.*

6. '69.

PLATE. Cupid riding on a dolphin; border of ſtrap work and flowers, with coat of arms, painted in blue on white ground. Italian. (Caſtelli?) 18th century. Diam. 9⅛ in. Bought, 1*l.*

969. '54.

GARDEN Seat. Repreſenting a monkey on a marbled baſe ſupporting a cuſhion, which is painted in a diaper pattern. Italian (Naples). 18th century. H. 20 in., W. 14½ in. Bought, 5*l.* 5*s.*

60. '71.

SEAT, one of a pair. Formed in three graduated cuſhion-ſhaped parts, painted with flowers in polychrome, and edged with raiſed cords and roſettes. Italian. (Naples or Venice?) 18th century. H. 15¼ in., greateſt L. 2 ft., greateſt W. 22 in. Bought, 10*l.* the pair.

60*a*. '71.

SEAT, one of a pair. Formed in three graduated cuſhion-ſhaped parts, painted with flowers in polychrome, and edged with raiſed cords and roſettes. Italian. (Naples or Venice?) 18th century. H. 15¼ in., greateſt L. 2 ft., greateſt W. 22 in. Bought, 10*l.* the pair.

2607. '56.

PLATE. Marine deities; ſprinkled granite ground. Italian. (Naples or Caſtelli?) 18th century. Diam. 9¼ in. Bought 1*l.* 6*s.* 6*d.*

2608. '56.

PLATE. The Graces; in a rocky landſcape on blue ſprinkled ground. Italian. (Naples?) 18th century. Diam. 9½ in. Bought, 1*l.* 6*s.* 6*d.*

181. '53.

CUP and Saucer. Landſcapes and figures. Italian (Naples). 18th century. H. of cup, 2⅛ in., diam. 3 in., diam. of ſaucer, 6⅛ in. Bought (Bandinel Coll.).

1658. '53.

PLATE. Arion ſtanding on a dolphin; arabeſque border with cupids and coat of arms. Italian. (Naples?) 18th century. Diam. 11½ in. Bought, 1*l.* 10*s.*

PALERMO.

E have very little accurate information of the ceramic productions of Sicily. Works by the Arab and Mooriſh potters are believed to have been produced in the iſland, and are claſſed as Siculo-Arabian, and Siculo-Moreſque wares, and fragments of various kinds have been diſcovered among the remains of potteries at Calata Girone.

Of the works produced during the ſixteenth and following centuries we only know one authentic example, brought to light by M. Davillier. This is a drug pot, "albarello," inſcribed "Fatto in Palerma, 1606," and decorated ſomewhat after the manner of Caſtel Durante.

PIECES OF DOUBTFUL LOCALITY OR ORIGIN.

THE pieces which we catalogue under this heading are wanting in thoſe characteriſtic features by which an approximate judgment may be formed as to the fabrique or locality at which they were produced ; we have accordingly formed of them a ſort of awkward ſquad, a claſs apart, until ſuch time as by greater knowledge they may be claſſified more accurately.

CATALOGUE.

2562. '56.

VASE. Truncated pear-ſhaped. Two handled. On either face are two leopards or lions rampant, combatant, in a diaper of oak leaves ; vine or ivy leafage covers the ſides and handles ; outlined in manganeſe, and filled in with dark purple on the white ground. Italian. 15th century. H. 14½ in., diam. 14½ in. Bought, 1*l.* 12*s.* (*See engraving.*)

A very intereſting piece of early date, perhaps the moſt ancient example of Italian glazed ware with painted decoration which the

VASE.

LIONS RAMPANT, OAK LEAFAGE, ETC.

Italian, 15th century.

(2552. '56.)

PLATEAU.

FEMALE PORTRAIT, FOLIATED BORDERS.

Italian, 15th century.

(2593. '56.)

Muſeum poſſeſſes. There is no clue by which we can fix the locality of its manufacture, or its preciſe date, but a certain Oriental character about the deſign would ſhow the influence, perhaps, of Mooriſh potters.

2593. '56.

DEEP Diſh. The bottom covered by a female three-quarter buſt on diapered ground; the ſides and rim diapered with leafage; the whole is outlined and ſhaded with manganeſe; the hair, buds of the leafage, and dividing lines are orange brown, the leaves filled in with green. Reverſe, the bottom unglazed, the ſides glazed. Italian. 15th century. Diam. 17½ in. Bought 2*l.* (*See engraving.*)

Of the ſame early period and fabrique as Nos. 4901 and 1759, all of which appear to be of *mezza-majolica*, glazed over a ſlip or *waſh* of white clay. In their general character they approach to the ſtill earlier diſhes which are to be ſeen in the towers of the Piſan and other Italian churches. A dull yellow, a liquid copper green, and manganeſe, with which all the outlines are drawn, are the only colours uſed. We ſuſpect a Tuſcan origin.

4901. '58.

DISH. On a white ground, beneath a thiſtle, coloured green and yellow, is a hare of manganeſe purple colour; on the ſide and border are two belts of green leafage, returned with manganeſe, divided by yellow lines, and with yellow buds; the ground is *ſemée*, with yellow and green flowers. Reverſe, unglazed, ſketched in outline with a cupid holding a branch. Italian. 15th century. Diam. 18½ in. Bought 4*l.* 8*s.*

By the ſame hand as Nos. 2593 and 1759.

1759. '55.

DEEP Diſh or Salver. On the white ground is a large green lion "paſſant," and bearing a banner charged with a croſs, in manganeſe colour; ſides and border diapered

with green ovals and ſpots, and divided by concentric yellow bands. Reverſe, unglazed. Italian. 15th century. Diam. 20 in. Bought (Bernal Coll.), 6*l.* 5*s.*

By the ſame early potter as Nos. 4901 and 2593.

2610. '56.

INKSTAND. Group modelled in the round of Romulus and Remus ſuckled by the wolf; a vaſe is behind to hold the ink; the pedeſtal is enriched with ſcroll foliage and roſettes in relief on the panels, and with cord mouldings; the outlines are marked in blue, and the colouring is in yellow, purple, and green. Italian. About 1500. H. 8½ in., L. 9½ in., W. 5½ in. Bought, 8*l.*

A curious early piece, perhaps from one of the potteries in the Roman States and neighbourhood of Perugia.

7840. '61.

DRUG Pot. "*Albarello.*" Cylindrical. On the front is a ſquare panel of white arabeſques on a blue ground; beneath is inſcribed "GENTZIANA"; green handles and lip. Italian. 16th century. H. 13½ in., W. 12 in. Bought, 4*l.* 19*s.* 2*d.*

7841. '61.

DRUG Pot. Cylindrical. "*Albarello.*" On the front is a ſquare panel of white groteſques on a blue ground, with central medallion bearing a female half figure, heightened with green and yellow; beneath is inſcribed "ZAFARANO"; green handles and lip. Italian. About 1540. H. 14 in., W. 12 in. Bought, 4*l.* 19*s.* 2*d.*

7839. '61.

VASE. Oviform. Shield of arms; the handles in form of dolphins (the ſpout miſſing). Italian. 16th century. H. 13 in., W. 11½ in. Bought, 4*l.*

1282. '55.

PLATE. "*Tagliere.*" A central roſette, and a border of interlacings in yellow, outlined with orange, the ground picked out with green and blue. Italian. About 1580–1600. Diam. 8½ in. Bought, 16*s.* 2*d.*

Probably by the ſame maker as No. 2597, and of uncertain locality.

2597. '56.

PLATE. "*Tagliere.*" Interlaced foliated ribbon and ſtrawberry leaf pattern in yellow, outlined with blue, and relieved with red ſcrolls and ſquares. Italian. About 1580–1600. Diam. 9 in. Bought, 1*l.* 12*s.*

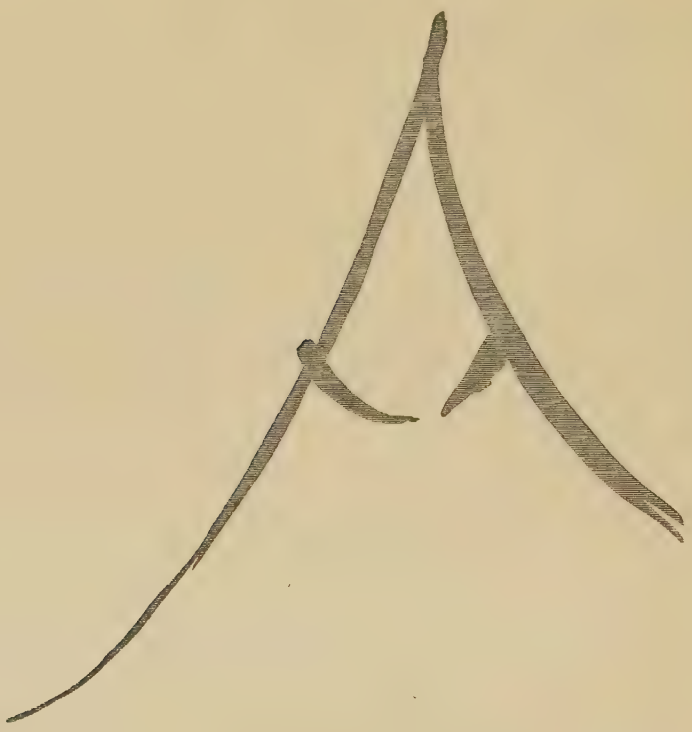
An ordinary ſtock piece of uncertain manufacture, probably from the ſame as No. 1282.

1761. '55.

PLATEAU. Interlacings terminating in leaves, and acorns in yellow ſhaded with orange on dark blue ground; in the centre a medallion with a figure of Juſtice. Reverſe, the letter V or A, and concentric lines in blue. Italian. About 1600–1620. Diam. 18¾ in. Bought (Bernal Coll.), 10*l.*

It is difficult to aſſign this piece with any degree of probability, partaking as it does of ſome of the characters of the Diruta and Viterbo

wares of the later period, as alſo of Caffaggiolo. It has ſome affinity with No. 2597, but is probably of much more recent date.



1763. '55.

PLATEAU. The buſt portrait of a female, richly dreſſed, outlined with dark brown, and coloured with orange, blue, brown, &c. on a green ground; on either ſide is an elaborate monogram, probably her's or the donor's; border of ſcroll-work in blue between yellow lines. Reverſe, plain. Italian. 17th century. Diam. 16¼ in. Bought (Bernal Coll.), 15*l.*

The careful work of an inferior artiſt; the monograms, one of which conſiſts of the letters S · A · L · ᴬ, and the other of C · E · V · P · F · K, are probably thoſe of the owner or giver of the piece, and not of the painter. There is a certain Venetian character in the figure and dreſs.

5434. '59.

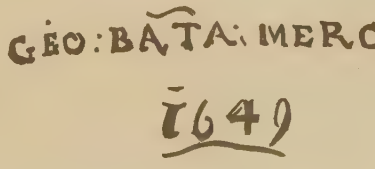
PLATEAU. Raiſed medallion in the centre, with a female figure rudely drawn, the remaining ſurface covered with zones of ſcroll foliation, outlined and grounded in dull blue. Reverſe, dated 1628. Diam. 18 in. Bought, 11*s.* 5*d.*

A coarſe late example, which cannot be aſſigned, with any degree of probability, to a known fabrique.

5756. '59.

PLATE. A ſtag hunt, with landſcape background painted in dull blue on the white ground. Reverſe, ſigned and dated "GĖO: BAT̃A; MERCATI 1649." Diam. 15¼ in. Bought, 1*l.* 10*s.*

Carefully executed, apparently from a print or drawing by Sadeler or other artiſt of the German or Dutch ſchool; but the ſignature at the back would denote that it is either the handiwork or from a drawing by Mercati, an artiſt of the ſchool of Pietro da Cortona, referred to by Lanzi.[1] He was of Borgo S. Sepolcro, and produced works in that city, at Leghorn, and elſewhere; his execution was ſometimes painſtaking, and we ſee no reaſon why he may not have executed the drawing on this piece in the dull cobalt pigment.



429. '69.

CIRCULAR Diſh. The rim painted with trees, buildings, birds, &c. in blue on white ground, and central armorial ſhield of a Cardinal, in colours on front and back. Italian. 17th or 18th century. Diam. 12½ in. Bought, 3*l.*

[1] Hiſtory of Painting in Italy, tranſlated by T. Roſcoe. 1847. (Bohn.) Vol. i. p. 255.

UNCERTAIN MARKS AND MONOGRAMS

ON

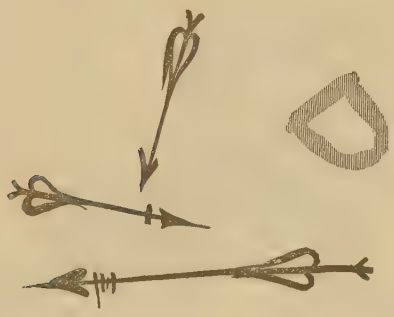
PIECES UNKNOWN OR INSUFFICIENTLY DESCRIBED.

IT is to be regretted that the majority of the following marks and monograms, taken in fac-ſimile from pieces then in various collections, many of which have ſince changed owners, are now uncertain, the memoranda attached to them having been unfortunately miſlaid. The greater number were engraved ſome years ſince from tracings taken by or furniſhed to Mr. J. C. Robinſon, who was then collecting material for his propoſed work on Majolica. The want of ſufficient data which might enable us to attribute theſe marks to particular artiſts or fabriques with any degree of accuracy, has led us to prefer the more unſatisfactory, but perhaps better courſe, of placing them together as uncertain, and in the hope that they may be recogniſed and eventually claſſified correctly.

The following occur upon pieces unknown to the writer, or of which he has only information of doubtful authority.

The arrows upon No. 1 have the appearance of being painted in colour, while the paler lozenge or letter D is probably in luſtre.

No. 1.



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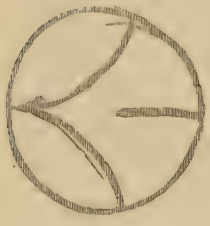


No. 3.

No. 4.

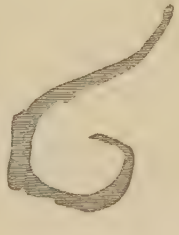
No. 5.

Nos. 6 to 10 are perhaps executed in luſtre colour.

No. 6.

No. 7.

No. 8.



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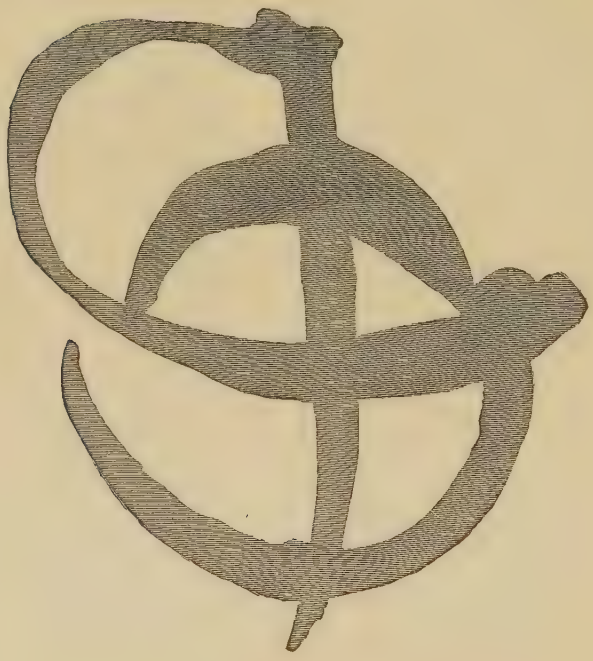
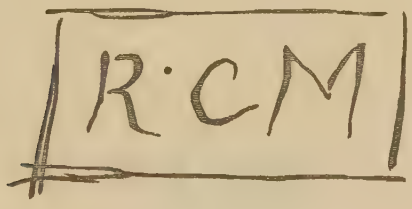


No. 10.

No. 11 is probably a monaſtic or other owner's mark, or a pharmaceutical emblem.

The monograms which follow are probably in colour.

No. 12.



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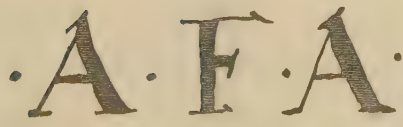
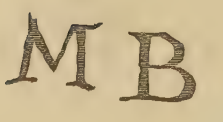


No. 14.

No. 15.

No. 16.



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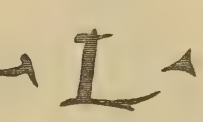
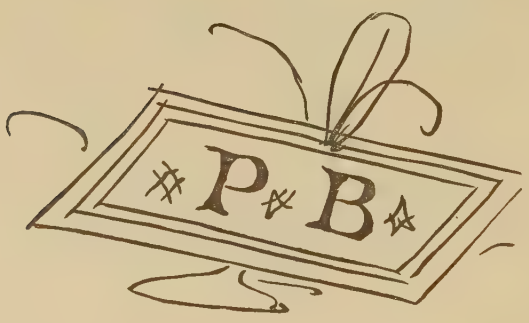


No. 18.

No. 19.



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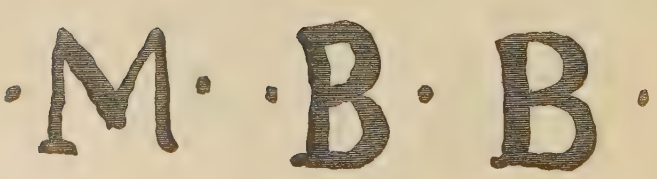
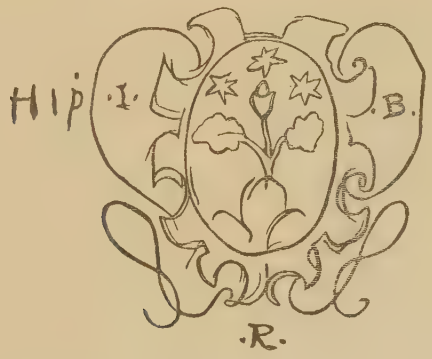


No. 21 we ſhould be diſpoſed to conſider as the ſhield and initials of the owner of the piece.



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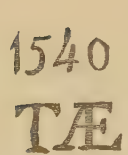

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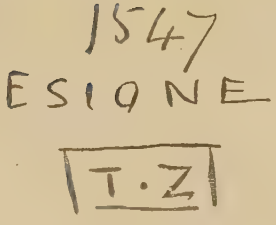

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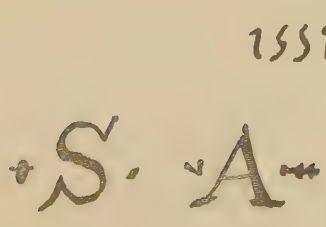
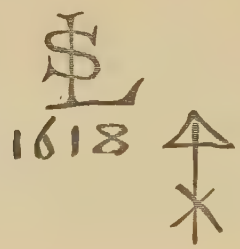


No. 25. Although a long inſcription, leaves us in doubt, for we cannot feel aſſured of the locality of Saminiatelo ; it could hardly be the borgo of S. Miniato in Florence (?).

SI. FECE. QVESTO. PIATELO. IN.
BOTTEGHA. DI. BECHONE. DEL.
NANO. IN. SAMINIATELO. CHVESTO. TANTO.
AGHOSTINO. DI. M O. A. DI. CINQE.
DI. GVGNIO. 1581.

No. 26 is from a piece which belonged to Mr. Falcke. (Chaffers.)



No. 27 may be from a vaſe No. 615 in the Delſette catalogue, and perhaps of Caſtelli.

No. 28.

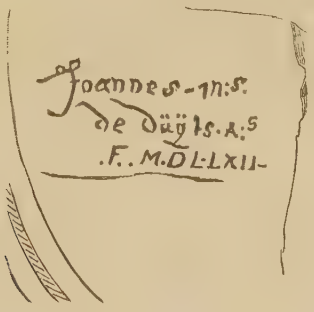
Fabrica di
Bonpenciер

Nos. 29, 30. Perhaps the monograms of Giov. Batt. Mercati, whoſe name is inſcribed on No. 5756. '59, among the unaſſigned pieces.

No. 29.

No. 30.

No. 31. This ſignature occurs on a piece in the poſſeſſion of Monſignore Cajani. It is cleverly painted, ſomewhat in the manner of the Caſtelli or the later Sieneſe pieces, with the ſubject of a group of Satyrs and Satyreſſes gathering grapes. Denniſtoun, in his Dukes of Urbino, in a foot note to page 391 of the ſecond volume, refers to this, or a ſimilarly ſigned plate, as then being at that city, and belonging to the Canon Staccioni.



Recent Acquiſitions.

PERSIAN WARES.

424. '72.

SHALLOW Bowl on Stem. A central ornament in blue and brown on the milky white ground, the ſides pierced with openings filled with the tranſlucent glaze, the edge touched with black. Perſian (Gombrōn ware). 16th or 17th century. Diam. 8½ in., Height, 4⅛ in. Bought, 35*l.*

A fine and unuſual ſpecimen of this rare and very beautiful pottery, no other example on a raiſed foot being known to the writer. The milky whiteneſs and richneſs of the glaze are remarkable. There is great difficulty in aſſigning a date, as we know nothing with certainty of the locality or period of its production. A ſmall fragment of this pottery with pierced pattern filled in with glaze, was diſcovered by Mr. Wood in his excavations at Epheſus, together with glazed Damaſcus and inciſed ware, at a conſiderable depth beneath the ſurface.

GUBBIO.

355. '72.

PLATE. *Tagliere.* Luſtred ware. *Majolica.* Medea leading her children. Landſcape background. Italian (Gubbio). Signed by M°. Giorgio and dated 1528. Diam. 9⅝ in. Bought (Webb Coll.), 100*l.*

Though ſigned by the maſter and a fine piece, we doubt its being the work of his hand. The ſubject is unuſual and ably treated, and the luſtre pigments are carefully applied.

WORKS CONSULTED,

TABLES OF REFERENCE,

INDEX;

&c.

WORKS CONSULTED,

OR

CONTAINING REFERENCES TO ITALIAN AND SPANISH MAIOLICA AND ENAMELLED FAYENCE, AND TO THE WARES OF PERSIA, DAMASCUS, RHODES, &c.

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ERRATA.

Page 7, line 8, *for* "may probably have been" *read* poſſibly were.
„ 15, 5 lines from bottom, *for* "Niſbett" *read* Neſbitt.
„ 21, 7 lines from bottom, *for* "Davilier" *read* Davillier.
„ 46, line 11, *for* "Mr. Drake" *read* Sir Wm. Drake.
„ 46, 9 lines from bottom, *for* "Chorebus" *read* Corœbus.
„ 90, line 17, *for* "editor" *read* writer.
„ 118, line 20, *after* "See *coloured plate*" *add* No. 32 in Delange's "Recueil."
„ 128, line 30, *after* "of Paris" *add* is.
„ 128, line 31, *omit* "has the mark No. 2."
„ 184, foot note, line 6, *for* "Arcaria" *read* Arceria.

A few other unimportant typographical errors have alſo eſcaped detection before going to preſs; among them the ſecond r in the word *Azzurro* has been, in ſome inſtances, omitted.

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